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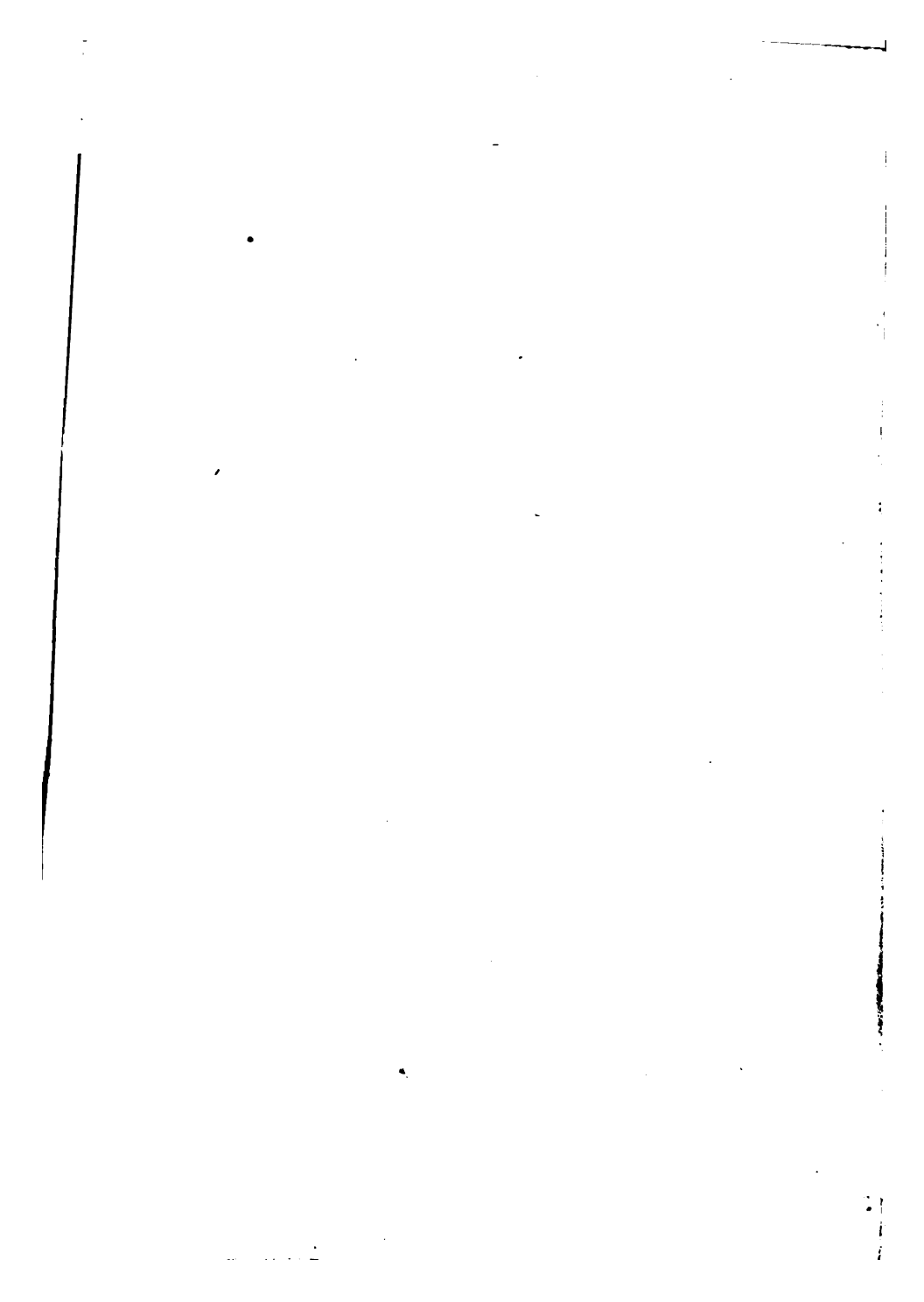
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PORTRAIT (BEATRICE D'ESTE)
Ambrogio de Predis?

OUTLINES
FOR THE
Study of Art

BY

H. H. POWERS, PH. D. AND LOUISE M. POWE

VOL. II

To Accompany a Collection of Reproductions of
Later Italian Art

(THE UNIVERSITY PRINTS)



BOSTON
BUREAU OF UNIVERSITY TRAVEL

1905

Introductory Note.

The "Outlines for the Study of Art" were originally published as a monthly pamphlet from October to May. Two volumes were issued — the one covering the early period of Italian art, the other the later, beginning with Leonardo and ending with the Decadence.

It is the latter, which, at the request of a number of our students, we are offering herewith in bound form.

It is hoped that the student, in considering the present arrangement of the text, will bear in mind the original plan of the work, and will overlook the pages of announcements, which, although they had their place in the pamphlets, may now be somewhat disturbing. The numbers throughout the volume are those of the accompanying series of reproductions.

Boston, December, 1905.

THE MUSEUM OF FINE ARTS

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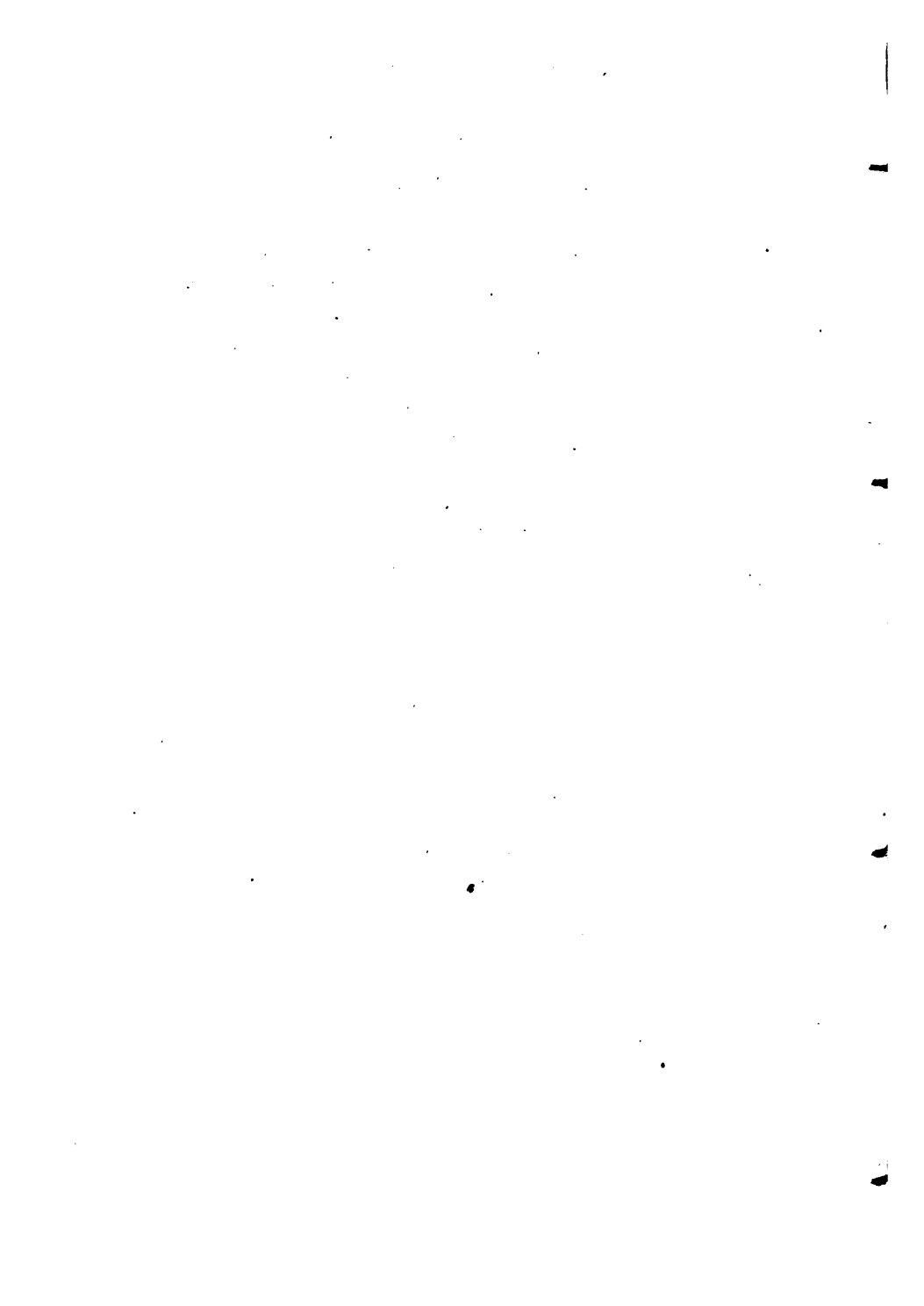
b EIGHTEENTH CENTURY.

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Number Nine.



Number Nine.

The Laboratory Study of Art.

Is the laboratory method applicable to the study of art? The laboratory has revolutionized science and education within the nineteenth century, lifting some studies up to honor and consigning others to neglect. Unfortunately some of the greatest studies have suffered most, notably the study of art, history and civilization in general. We have formed the habit of studying *about* these things from books instead of studying the things themselves. Unfortunate as is this habit, it is quite natural and very hard to discontinue. The things we study about in these sciences are not always easy to get at and in some cases have quite disappeared. But the rule holds here as elsewhere, that we must see and touch things before we can really know them. To read about them gives us no real knowledge of them; it only tells us their names. To read about art without seeing it is like reading about music without hearing it. How much could we learn about music in that way?

It helps matters very much when we can have pictures in our book. Then we can read what the writer says and turn to the picture to verify the text. Thus many things become clear of which the text alone would give us little idea. But this is not satisfactory. No teacher of zoology would allow his students to substitute an illustrated text book for the laboratory, nor would he allow him to read his book first and merely refer to the specimen to verify what he had read. He insists that he must go first to the specimen and then refer to his book afterward to confirm or test his observations. What difference does it make? All we know is that the experience of hundreds of years and thousands of educators is a unit in affirming that those who look first and read afterwards learn to see as those who read first and look afterwards do not.

They form the habit of depending on words for their first impressions and their senses refuse to act independently. That means that they never see for themselves, for the book is always the record of someone's else seeing. So they merely follow after someone else and, like all imitators and echoes, they have but the shadow, not the substance of knowledge.

The only suggestions likely to be of any value in laboratory work are such as raise unanswered questions and stimulate to further inquiry, suggestions that make us look, not save us the trouble of looking. This it is our aim to supply in the Outlines. Every pains is taken to avoid questions which can be answered by reference to books or in any other way than by looking at the picture itself. The Outlines thus constitute a laboratory manual for the study of art as embodied in accessible reproductions. The other features of the Outlines, bibliography, topics for special research, etc., are designed to facilitate the use of the library which has its legitimate place, though one that should never be confounded with that of the laboratory. Learning art is learning to see, and its proper method cannot be other than exercise in seeing.

But while art like all other subjects that present themselves to the senses can be studied by the laboratory method, it is in a sense peculiar. Appealing as it does to the beauty sense, it is highly emotional in its aim and character. We can study brush-work, drawing, etc., in the most cold-blooded manner imaginable, but these things are not art. Art is spiritually conceived and must be spiritually discerned. Not that art appreciation expresses itself in incoherence and "gush." This is no more appropriate in æsthetic than in personal relations. But the true mission of art is to arouse a certain feeling in us, and that feeling, however definitely conceived by the artist, will vary with the temperament and circumstances of the individual. The laboratory study of art will there-

fore produce less uniform and definite results than the study of science. The questions must be more suggestive, the answers less certain. During the past year we have had repeated requests for a key in order that the student may know when he has "the right answer." To furnish such a key would inevitably lead to two results. First, the questions would tend toward the definite, *i. e.*, the technical side of art, such questions being so much more manageable in the key. This would merely sidetrack the whole inquiry, as has been done in almost every application of the scientific method to this study. The study of pictures quickly becomes a study of picture manufacture, attention being devoted to the physics and mechanics of art rather than to its æsthetics. Second, the key would find explanations and discussions necessary in many cases instead of simple categorical answers. It would thus inevitably assume the form of an essay, and before we knew it we should be back in the old way of reading *about* pictures rather than looking *at* them.

And, after all, such answers would be only one man's opinion—only the record of one man's seeing. They would never take the place of our own seeing. They could and would hinder its development.

It follows from the foregoing that the reproductions published in connection with the Outlines are vital to the study here contemplated. No pains have been spared to make the collection complete, accurate, and representative. In the preparation and classification of these reproductions alone a guidance has been furnished to the student never before offered. The freest possible use should be made of them, especially by comparison in all possible connections. For this purpose they are published unbound, as any binding would interfere with their use for purposes of study. The full number published this year will soon be ready and a catalogue is mailed as a supplement to the present number.

Early Italian Arts.

BY H. H. POWERS, PH. D.

The history of Italian art falls naturally into two periods separated by the convenient date of 1500. On the one side stretch two centuries of uninterrupted growth and progress. On the other, two centuries more are illumined, first by a light of dazzling brilliancy, and then by an intermittent flicker of dying flame. Seldom is a transition more marked than that from the early to the so-called high Renaissance. The veriest tiro can tell whether a picture falls within the one period or the other, while the real kinship and dependence between the two often eludes the expert. We have been busied with the progress of art in this earlier period. Before turning to the works of the later period, it is well to formulate what we have learned. Slowly we have made the acquaintance of one work of art after another, and, through these, of the artists whose thought and character they reveal. But these artists have each their own individuality, and, as we have studied them, we have perhaps felt their differences more than their resemblances. The contrast between such men as Massaccio and Fra Angelico seems fundamental—one that goes down to the very bottom of art. But let us step farther back and lose the consciousness of individual differences in a general survey. What have these men in common that distinguishes them from artists of other times? If we do not at once recognize such a common character we have but to ask whether any of these artists could be mistaken for Japanese or even for Greeks. The reply is instant and decisive—No, they are Italians, of course. Well, then, could Giotto or Botticelli be confounded with Raphael or Correggio, or Massaccio with Michelangelo? The answer is scarcely

less prompt. Anybody can see that they are early Italians. What is it then that distinguishes an early Italian, be he a Fra Angelico or a Massaccio, a Giotto or a Ghirlandajo, from the brilliant painters of the sixteenth century so that a child may tell them apart?

Perhaps the unsophisticated judgment of the uninitiated is worth as much as any. How do the unschooled distinguish the early from the later works? Probably the common answer would be that the early works are old-fashioned. More closely scrutinized this means that peculiarities of dress, custom, expression, etc., impress us in this early art as they do not in the later. We have the same feeling that we have in looking at photographs of a few years back. Small sleeves have displaced large ones, hair is combed up instead of down, coats are of a different cut, and altogether the effect is striking, not to say funny. But the striking thing in this case is that the later works are almost as old as the earlier to us, and the costumes and accidents generally scarcely less unlike our own. When we recall the unfamiliar costumes with which Titian, Raphael, or Veronese clothed alike their characters from history, mythology, or sacred writ, and the equally strange interpretation put upon word and deed, the wonder is that we have any sense of naturalness in their creations. But we do. We even resent departure from these antiquated standards in favor of either historical verity or modern realism in the representation of those subjects which the art of this period made its own. Out of the long panorama of fashion's caprice a single scene has been chosen and given enduring validity as the sanctioned anachronism of sacred art. But it was the sixteenth century that thus secured for its types, its costumes and its conventions the seal of permanent approval, not the fourteenth or the fifteenth. It was Italy whose thought and manner acquired this universality, not Flanders, or Germany or Spain. The early Italian paint-

ings seem old-fashioned. Holbein's Madonna seems foreign and strange, and Velasquez's Princess seems artificial and absurd, but the long-forgotten costumes of sixteenth-century Florence and Venice evoke no protest and excite no mirth.

The meaning of all this is clear. The early art did not solve the problem of subordinating its accidents to its essence. The Madonna cannot make you forget her clothes, the subject cannot make you forget the difficulties and shortcomings of its representation. To a large extent this is simply a question of manual skill. Thus, Giotto, even in his sublimest conceptions, distracts our attention by his bad drawing and by his ignorance of those studio devices which are now the property of the novice. The feet, when not concealed by the long robe for which he shows such judicious predilection, are helpless and deformed. Facial expression, though never false, is meager and inadequate. Above all, his constant resort to symbolical rather than realistic representations of buildings, landscapes, etc., whose mass and complex perspective overtaxed his powers, gives an appearance of strangeness and artificiality to a work which is in its essence marvellously real and drawn straight from communion with nature. No artist ever lived who was less hidebound by fashion or tradition or conventionality than Giotto, but the language of his art was not yet ready to express the vigor and naturalness of his thought. It is as hard for the novice to enjoy Giotto as for the modern to read Chaucer, and so the one, like the other, is passed by in favor of the insipid conventionalist who says nothings elegantly and in familiar modern speech.

Closely allied to this faulty representation of detail is the difficulty experienced by nearly all the early painters in subordinating details. It is not that they paint detail ill but that they paint it too well, make it too prominent.

All this may be nature but it is not art. Nature herself makes details too prominent for our purpose. That is why art is better than nature, why it reveals what nature does not. Thus, the exquisite profile portraits attributed to Piero della Francesca are models of observation and delicate workmanship, but we are invariably disturbed by the undue prominence of the brocaded dress so perfectly reproduced in outline and color. Or again, take the double portrait in Berlin attributed to Giovanni Bellini. The faces are fine and expressive, but the large masses of reddish hair combed down over the ears in the style of the time are unpleasantly obtrusive. Brocaded dresses are common enough in the later art but pass quite unchallenged. Giorgione, too, has given us a portrait (also in Berlin) in which the hair, dressed in the same obtrusive fashion, quite escapes attention. The difference is that the later artists have appreciated the obtrusiveness of these unpleasing details, and while not ignoring or omitting them, they have toned them down till they become inoffensive. This is done in part by slurring the outlines, in part by slight changes of color, but, above all, by the free use of shadow as a damper upon the over prominent parts of the subject. This shadow has no existence in nature which casts the same merciless light upon dress and face, often to the detriment of the latter. It is a device of the artist by which he graduates his emphasis as he will. It is but one among a multitude of devices by which the artist seeks to transcend nature, to disentangle the essential from the non-essential and make parts of her infinite meaning more plain.

The early painters had but an imperfect command of these devices. Their loyalty to nature was indiscriminating and their art naive. Seeking to render nature faithfully, they found their very skill a danger as did Holbein and the Flemings at a later date. And so their

subjects will not divest themselves of the accidents which their skill too faithfully obtrudes upon our gaze and with the change that has befallen these changeable things they look old-fashioned, provincial, queer.

Entirely different forces from another side enhance this impression. This early art was very far from being simply realistic. If it represented men and their usual accessories, it was no commonplace aspect of man's nature that interested them. Certain noble passions and rare emotions were the real subject of their art, and both character and incident were chosen and manipulated for this purpose. These passions and emotions were naturally such as mankind set store by at that time. In brief, they were the ideals of the age. They differed profoundly from those of the age following. It was an age of simple and credulous faith which rather esteemed it a privilege to believe the improbable. The imagination, encouraged by the serious reception accorded to its creations, was strongly active, and fancies, born of many minds, were built into imposing systems not easily brushed aside by timid and sporadic skepticism. The fourteenth and fifteenth centuries are the exponents of this Christian mythology. Quaint legends of improbable sainthood shared with allegorical representations of impossible virtues and impracticable rules of life the dominion over the artist's mind. This was period of Christian art, *i. e.*, the period in which art took Christianity seriously. These things were a reality in the fourteenth and fifteenth centuries; in the sixteenth they are a shadow and in the twentieth they are but a name. Christianity remains, but with a new heaven and a new earth.

Nothing so explains the strangeness of the older art as this change in our inmost ideals. This early art, however beautiful, was provincial and ephemeral in the things it glorified. Its saints were real saints and so

they seem strange to us. The saints of a later age are merely human and so they seem our kin.

Crudity, naiveté, sincerity; our characterization has unconsciously passed from criticism to praise. Along with the defects which invariably strike the observer the older art has a substantial worth which unfailingly commends it on longer acquaintance. If Giotto could not draw fingers and toes, he never failed to make his meaning clear, and his meaning is never trivial or conventional, If he gives us the art of the child, it is of the child that enters into the kingdom of heaven. If he gives us incident rather than character, it is after all incident that reveals character. No other artist ever approached him in the vividness with which he conceived far away scenes or the fertility of device with which he made them vivid to other men. Other artists show the multitude spreading their garments in the Savior's way; Giotto shows them pulling off their garments over their heads, the unhackneyed incident giving the impression of reality while the hackneyed one is passed unnoticed. In an age when fancy peopled the world with countless demons and explained all exceptional phenomena by their intervention, Giotto tells the story of the passion with but a single unavoidable allusion to Satanic intervention thus giving it a freshness and reality which mediæval supernaturalism had denied it. So with Massaccio. Saint Peter is baptizing a youth. We pass sleepily by this threadbare commonplace of Christian story. But here stands a naked youth, who shivers as he waits his turn. Instantly our nonchalance vanishes as we meet this vivid reminder of our common human experience. Freshness, originality, earnestness meet us at every turn. If we have the representation of local and stilted ideals we at least have no copying of outworn motives and conventional forms. If the painter is in bondage to the traditions of the church, he is at least not in bondage to the

traditions of art; if he is sometimes lacking in skill, he is not daft over his cleverness; if his means are not always adequate, they at least remain means. He may look out upon a narrower horizon, but he looks out of honest eyes and gazes with interest and zest. He paints sympathetically, sincerely, loving and believing what he paints, not condescendingly, catering to the foibles of the crowd.

And so he gives us art. His ideals have vanished, his methods are discarded, his skill is long surpassed. The thoughts of men have widened with the process of the suns, and the story that he tells with so much earnestness and love comes like a tale from fairyland. But his devotion to beauty as he saw it, his sincerity, earnestness and conscientiousness, and his rapt gaze as he beholds, in his imperfect creations, the vision which he has vainly sought to give to us, these things are not out of fashion; they change not with the changing years.

Special Bibliography.

Number Nine.

Blanc, CHARLES, and others. *Histoire des Peintres de toutes les Ecoles.* Ecole Milanaise. Paris, 1876. 45fr.

The eager student must regret the brevity of these biographical notices, as well as the small number of paintings that are discussed. But the discriminating character of the essays, added to the fact that there is no corresponding work in English, makes them invaluable in the study of Leonardo's school. Consult appendix also.

Cartwright, JULIA (Mrs. Ady). *Beatrice d' Este.* Ill. N. Y., Dutton. \$3.00.

Those who have read the same writer's memoirs of Isabella d'Este, and her life at the Court of Mantua, will welcome this new work on the younger sister of that interesting family and the Court of Milan during the reign of the generous patron of arts and letters—Ludovico il Moro.

Clement, CHARLES. *Raphael, Leonardo da Vinci, Michelangelo.* London, 1886. 10s. 6d.

Cook, THEODORE AUDREA. *Spirals in Nature and Art.* Ill. "A study of spiral formations based on the manuscripts of Leonardo da Vinci, with special reference to the architecture of the open staircase at Blois, in Touraine." N.Y., Dutton, 1903. \$2.50.

A curious and ingenious essay, containing much interesting information concerning Leonardo as a votary of science.

Cust, ROBERT H. T. *The Pavement—Masters of Siena.* (Handbooks of Great Craftsmen.) Ill. London, Bell, 1901. 5s.

Douglas, LANGTON. *History of Siena.* Ill. London, Murray, 1902. 25s.

Written with fine appreciation of Sienese art.

Eastlake, LADY. *Five Great Painters.* v. 1. London, Longmans & Green, 1883. 16s.

A series of critical essays characterized by large knowledge of art and sympathy with the subject.

Goethe, J. W. VON. *Abendmahl von Leonard da Vinci zu Mailand.* Werke, v. 49, part 1. 1898.

Halsey, ETHEL. *Gaudenzio Ferrari.* Great Masters in Painting and Sculpture. Ill. London, Bell (N.Y., Macmillan). \$1.75.

At the time of going to press, this book is not issued, although announced several months ago. When it appears it will be a boon to students who have become interested in this able and original painter, but who find very little published material concerning him.

Heaton, MRS. *Leonardo da Vinci and His Works.* Ill. N. Y., Macmillan, 1874. \$12.00.

Especially valuable for its colored reproductions of drawings, made by a photographic process, which insures their correctness. Also to be recommended for its appendix, which occupies about one-third of the volume.

Heywood, WM. *Our Lady of August and the Palio of Siena.* Siena, Torrini, 1899. (About) \$1.50.

No previous account of the Palio has been given to the English public in book form. With it is a concise history of the city and Sienese pastimes.

Knackfuss, Editor. Leonardo da Vinci. Monographs on Artists. Ill. N. Y., Lemcke & Buchner, 1903. \$1.50.

We have already alluded to the uniform excellence of this biographical series. The present volume is admirable in every way.

Marks, A. St. Anne of Leonardo da Vinci. London, 1883. (Also, *Magazine of Art*, v. 7, 448.)

Muntz, EUGÈNE. Leonardo da Vinci. 2 v. Ill. N. Y., Scribner, 1898. \$15.00.

An enthusiastic biographer, a brilliant and genial critic, M. Muntz has made an unique contribution to the literature of his subject. Both Leonardo's unquestioned works and those of doubtful authenticity are discussed with fullness and fairness. The second volume is concerned chiefly with Leonardo as a savant. The work is richly illustrated with photogravures, colored and tinted plates and outline cuts.

Richter, JEAN PAUL. Leonardo da Vinci. Ill. Great Artist Series. London, Sampson, Low & Co., 1884. 5s.

This small volume of biography and criticism is by an authoritative writer.

Richter, JEAN PAUL. Literary Works of Leonardo da Vinci. 2 v. Ill. 1883. 5£.

A work of high value characterized by careful research into this line of Leonardo's activities.

Richter, LUISE M. Siena (German). Ill. Berlin, Seeman, 1901.

Rigaud, JOHN FRANCIS, TR. A Treatise on Painting by Leonardo da Vinci, with Life of Leonardo, by John William Brown. Ill. London, Bell, 1887.

A translation of *Trattata della Pittura*—a volume of valuable instruction in anatomy, composition, chiaroscuro and color. Modern criticism has reversed certain opinions held by the author of the "Life," and his list of Leonardo's works contains many that are now ascribed to other artists.

Seailles, GABRIEL. Leonard da Vinci, l'artiste et le savant. Paris, 1892.

Stearns, FRANK PRESTON. The Midsummer of Italian Art. N. Y., Putnam, 1900. \$2.25.

Written after the manner of impromptu lectures; abounding in items of interest that the student is glad to possess, but may read many carefully collated biographies without finding.

Sweetser, M. F. Leonardo da Vinci. Artist Biographies. Boston, Houghton, 1878. \$1.25 (?).

Williamson, G. C. Bernardino Luini. Great Masters in Painting and Sculpture. Ill. London, Bell (N. Y., Macmillan), 1899. \$1.75.

The editor of this useful series of biographies has written one of its most satisfactory numbers on the life of Luini.

NOTE.—Bell & Sons, London, announce that Monographs on Michael Angelo, by Lord Gower, and on Leonardo da Vinci, by Edward McCurdy, as well as that on Gaudenzio Ferrari, by Ethel Halsey, are in preparation. We recommend our subscribers to watch for the publication of these volumes which will, doubtless, like the others of this series, embody the results of the latest research and criticism.

Periodicals.

COSMOPOLITAN MAGAZINE, 1890, June.
COURRIER DE L'ART, 1889. Nos. 25, 27.
GAZETTE DES BEAUX ARTS, 1887, v. 23. 2d Series: 1886, v. 41;
1887, v. 60; 1888, v. 62.
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MAGAZINE OF ART, 1894, September, October; 1901, October.
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REVUE DES DEUX MONDES, 1887, October 1.
REVUE ENCYCLOPEDIQUE, 1894. v. 4.
REVIEW OF REVIEWS, 1892, March.

NOTE.—Two slight changes are introduced into this number of the Outlines. Brief explanatory notes will accompany certain pictures when such information is deemed helpful but may not be readily found by the student. In accordance with a suggestion made simultaneously by several subscribers, small type will be used for certain questions on Special Pictures which, through their connection with technical problems or their requirement of somewhat extensive reading, make demands impossible for some students to meet by reason of limited time or lack of library privileges.

Lesson 1.

LEONARDO DA VINCI

"Painter of the Soul."

Outline for Study.

PART I.

Leonardo's personality — Manifold gifts of mind and person : his taste for luxury, fondness for music and society.

Personal relations with his pupils : silence regarding women : fame among his contemporaries.

The courts where his talents were exercised : his princely patrons [Lorenzo de' Medici, Ludovico Sforza, Cæsar Borgia, Pope Leo X., Isabella d' Este].

The character of his many-sided genius, its danger : "indecision the dominant factor in his character."

PART II.

Leonardo the Artist — His training in Verocchio's studio : interactive influence of master and pupil : his fellow students.

Leonardo's paintings and qualities that distinguish them : experiments in technique and desire for perfection : extreme care in preparing for a picture : carelessness in completing it. His drawings and their importance in leading to an understanding of his character.

Leonardo's early work in Florence : Adoration of the Magi.

His life in Milan : equestrian statue of Francesco Sforza : analysis of the Last Supper : causes of its present condition : numerous contemporary copies of this picture. (Rigaud XXXIX. : Vasari II., 388, foot note.)

Second period of residence in Florence : Cartoon of Madonna with St. Anne : Battle of Anghiari. The Virgin of the Rocks — “ marks an epoch in the annals of Florentine art.”

Psychological interest of portraits by Leonardo and his imitators, illustrated by Mona Lisa and others attributed to him : the “Leonardesque smile,” its origin, its influence.

Grounds on which his fame rests : his practise founded upon a study of nature uninfluenced by antique ideals : the real secret of his power : his effect on the art of later times.

PART III.

Leonardo the Scientist — His varied interests : indifference to the publication of his investigations and writings : sources of information — his manuscripts now in the Ambrosiana of Milan, Institut de France, British museum and elsewhere : the Trattato della Pittura.

His close observation of nature : tendency to scientific speculation and experiment : anticipation of modern discoveries and conclusions.

Studies in botany, biology, anatomy, in optical phenomena and color, in the laws of acoustics, in hydraulics, etc.

Activity in engineering and in mechanical invention.

Topics for Further Research.

Condition of science in the fifteenth century.

The Milanese State in the High Renaissance.

Career of Il Moro.

Beatrice d' Este and the Court of Milan.

A Pope's Son — Cesare Borgia.

The Last Supper in Art.

Leonardo's contemporaries in Milan and Florence.

Questions on Special Pictures.

No. 1667^b — Angela.

(Detail, Baptism of Christ by Verocchio.)

The Angel at the left, according to Vasari, was painted by Leonardo while still a pupil in Verocchio's studio. This figure, with some other portions of the picture, was painted in oil; the remainder in tempera.

Compare the treatment of drapery with other portions of 1666^b, with 1544^a and 1545^a, also by Verocchio. Is it successfully represented? Does it hide or reveal the form beneath?

What is the spiritual import of the face of Leonardo's Angel? Had the artist a strong feeling for beauty? Of what sort? Are the features sharply drawn and outlined? Is the face well modeled? What does the treatment of the hair add to the general effect?

Is this type of face found in Leonardo's maturer work?

No. 3302^b — Madonna and Child.

(Detail of Cartoon, Adoration of the Magi.)

This Cartoon, in brown monochrome on wood, is probably the sketch for an altarpiece commissioned for the monastery of San Donato near Florence. Arches, flights of steps and rearing horses appear dimly in the background of the composition which is nearly square in form. Numerous sketches and studies exist for the figures grouped around Madonna.

Is Madonna a type familiar in Leonardo's pictures? Has she physical, intellectual and spiritual beauty? Do the attitude and proportions suggest other women drawn by him? Does this mother regard her infant as Deity or as a merely human child? Have we seen any old man's face like this at the left in our Art study? Has it more or less of reality than others?

What do we lose by the unfinished condition of this fragment? Is there any doubt as to the type of Madonna that Leonardo intended to portray?

Is the child held with strength and firmness? Is he appropriately designed and well-drawn? Is the quality of grace paramount? How elaborate are the means used to represent

his chubby body and limbs? Is the same texture of flesh suggested as in the Madonna of the Rocks? Are modeling and drapery sufficiently suggested for enjoyment? Compare drawing of outlines with finished work by Botticelli, Perugino.

Is it possible that we enjoy this work more because it is not finished? Why?

No. 3005^b — The Last Supper.

Nos. 3006^b -3008^b -3011^b — Details.

This picture occupies the entire width of an end wall in the Refectory of the Dominican Monastery of Santa Maria delle Grazie, and was completed about 1498. Painted in oil colors on plaster, it quickly deteriorated. The monks caused a door to be cut through the wall mutilating the lower portions of the painting; during the French occupation of Milan under Napoleon the room was used as a stable and the picture served as a target. It has been repainted in parts, several times, but the paint has scaled to such an extent that only the action of the composition, the grace of line and general expression of the figures are now preserved, yet these are so rich in suggestion as to mark it as the mature expression of one of the most consummate artists that has ever lived. Few masterpieces of the Renaissance can equal this in composition, in delineation of character and in dramatic pathos.

What moment has the artist chosen for his theme? Your reasons for this opinion. Is the individuality of each disciple preserved? Do all appear to be of humble origin? Does Leonardo follow scripture and church legend in this respect? How is Judas indicated? Interpret his attitude and gesture. Is this the customary treatment? What is gained here? Is the face of Jesus a worthy one? Cf. 2226^b, 2210^b, 2160^b, 2160^b, 1900^b.

Into what groups is the company divided? Are these groups isolated or connected? How do they balance each other? How is monotony avoided?

Are the disciples profoundly in earnest? Is there unrestrained violence of emotion? Is emotion of the same kind and intensity expressed by each group? Is the same high level of interpretive treatment maintained throughout the composition?

Note the action of arms and hands: where do their motions carry the eye of the spectator? Is their movement smooth and rhythmical, or agitated and broken? More broken on one side of the picture? If so, for what reason? Should the movement increase in excitement as it approaches Jesus? Why? What is the character and what the meaning of His gesture? In what point do the lines of Jesus' right arm and Judas' left arm converge? Are there corresponding lines on the other side of the picture? Is this significant?

By what means is the feeling of spaciousness produced? Do the table and figures appear too large in proportion to a room of normal dimensions? Too large for good artistic effect? Is the background happily conceived and arranged? How do the windows affect the picture? Do the figures seem to be surrounded with air? What details are noticeable about costumes and table? Are they Oriental or Italian?

Does every detail bear a direct relation to the central thought of the picture? Does the composition seem labored, or are arrangement and action natural and unaffected? Is taste anywhere at fault? Any fault in draughtsmanship?

What interpretation of the artist's character is conveyed by this picture? What proofs of his artistic skill?

No. 3007^b — Study for Head of Christ. (Pastel drawing.)

"Its authenticity has been doubted, but from an artist's point of view the drawing must be pronounced beautiful and subtle enough to be an original and by a great master."—*Blashfield*.

How closely does this correspond to your idea of Christ? Are this and 3006^b studied from the coldly intellectual side, or are they emotional? In 3007^b is strength suggested or passive endurance only? Is the character impression you receive derived from the expression of the face or from its cast of features? Is this as subtle as other faces by Leonardo?

Is the head above the forehead as high and full as you commonly see in nature? Is this characteristic of heads by Leonardo? What character interpretation should you place upon such a type seen in real life?

No. 3015^b — Mona Lisa.

Portrait of the wife of Francesco del Giocondo of Florence, and for that reason often called *La Gioconda*. Tradition says that the tedium of the sittings was relieved by music and other diversions, so that the lady's face never lost its smile. The picture has suffered from cleaning and restorations which have probably obliterated some details—as, for instance, the eyebrows. It is now cold in tone with heavy gray shadows: but the fascination of its expression is still irresistible, and the perfection of its drawing and finish may be conjectured from the reproductions.

Compare with portraits by Florentine artists that we have studied. Are the outlines equally distinct? Are the features indicated in the same manner? What difference in the treatment of the hair and how significant in the history of painting?

What is *Mona Lisa's* attitude and where is she placed? Where is her attention directed? What does her expression indicate? Is it easy to interpret? Why? Does anything similar occur in other pictures by Leonardo?

Are the hands an important factor in the general expression of the picture? What degree of accuracy in their relative size, in form, modeling, in the turn of the wrist? What is the background? Is it Florentine in character? Does it recall others by the same artist? Cf. also 1667^b.

Does this resemble other portrait studies by Leonardo in massing of light? In suggestion of character? In elusiveness of expression? How is the word "*sfumato*" applied by writers to Leonardo's method, illustrated in this portrait? Are there broken lines in the picture? Is the whole effect smooth and flowing? How can these contrary conditions be reconciled? Is perspective observed in drawing the figure—*i. e.*, do the farther shoulder and elbow seem more distinct than the near?

Why is this picture so famous? (Do not give conventional reasons, but those that are convincing to yourself.)

No. 3016^b — Madonna, St. Anne, Christ-child and St. John.

This cartoon was prepared in 1503, or soon after, for a painting ordered for the Church of the Annunziata, Florence. Filippino Lippi, who had previously been offered the commission, resigned in favor of Leonardo. The latter having failed, within a reasonable time, to complete his picture, the monks transferred the commission to Perugino, who, after Filippino's death, finished the painting begun by him for the place—The Descent from the Cross, now in the Academy, Florence.

What is the position of Madonna and St. Anne? Why are they so placed? What is the significance of St. Anne's gesture and glance? How is age indicated in St. Anne? Can you recall the heavy shadows around the eyes in other pictures by Leonardo? Is Mary an ideal mother of Christ? What is her attitude toward the child? Of St. John? Is the group well arranged, pictorially? What customary principle of structure in a picture has been disregarded? Has Leonardo's genius overcome this?

Cf. 3002^b, 3027^b. What do you infer from the resemblances between these three? Are these figures well rounded? Are the firmness and softness of flesh suggested? Do the draperies closely follow the forms they cover, or are there unnecessary folds? Would they be more effective if more elaborate? Cf. Botticelli.

Are the beauty and grace of these persons such as one may see daily in real life? How different from Botticelli's treatment of similar subjects? Is it a cold intellectuality that finds expression in Leonardo's paintings? Why? Is it inspired work?

No. 3020^b — Madonna of the Rocks.

Painted at Milan, probably during Leonardo's first period of residence there, as part of an Ancona. The scheme of color is now low-toned and neutral. A duplicate exists in the National Gallery, London. Which is the original is a disputed question, but the balance of authority seems to favor the Louvre copy.

Compare arrangement of figures with 3016^b. Is this

more correct, more natural, more beautiful? Is all subordinated to the story, or is there a perfect balance between narrative, sentiment of the actors, propriety of attitude, beauty of person and technical excellence? What part do the hands play in explanation of the incident? Is the angel's hand repeated in any other picture by Leonardo? Is it a fortunate gesture? Why?

Is the Christ-child natural in face and form? Is there anything more? How does this compare with other conceptions?

What suggests that this may be early work? Does it make the impression of rapid or of carefully-calculated work?

What could have influenced Leonardo in the choice of this kind of landscape? Cf. 3015^b, 3027^b. Do such landscapes actually exist?

Why is this a painter's Madonna rather than a churchman's? Is any significance attached to the spreading of Madonna's mantle? Do you recall other pictures of her in which the mantle is symbolical?

No. 3024^b — Portrait of Leonardo da Vinci.
("The Faust of Italy.")

Drawing in red chalk, probably executed during his residence in France.

What marks of age in this head? Does it express the character of Leonardo?

Is the head solid? Are the forms of the face well-drawn and firm? Is there a feeling of flesh? Is the quality that of old or of youthful flesh? Why? Are hair and beard abundant, or thin and wiry? Are the eyes too deep set to be natural?

How has the draughtsman produced his effects and what indications are here that he is an artist of rare ability?

No. 3025^b — The Annunciation.

This small panel (which formerly had an arched top) was long attributed to Lorenzo di Credi, but it is now believed by many critics to be an early work by Leonardo.

Compare with 1738^b, noting points of resemblance and difference. Which are most vital?

How is religious feeling manifest? Was the artist intent upon complete illustration of churchly legend, with its details of environment etc., or upon only the emotional side of the incident? How does this compare with other representations of The Annunciation in appropriateness and fullness of feeling?

Of what objects is the background composed? Is their indefiniteness detrimental to the artistic value of the picture? To its meaning? What is the effect of the large, plain masses of light on the figures? Are they sufficiently detached from the background for good artistic effect? Or was the artist's intention to make his figures and their environment of equal value? Is that the feeling with which we look upon persons in a room or in a landscape? Cf. 3015^b, 3027^b.

No. 3026^b — John the Baptist.

No. 3033^b, — Bacchus.

The attribution of these pictures is questioned. The Baptist has been attributed to Salaino. (The reed cross is scarcely discernible in the Reproduction.)

Does the resemblance between these two extend beyond the face? Is the type masculine or feminine? Cf. Sodoma's St. Sebastian. Have the two persons anything in common? Which is the more appropriate representation? Are the faces subtle? Spiritual?

Interpret the extended forefinger. Where else does it occur in Leonardo's pictures?

Do the attitude and expression of 3033^b suggest any incident in the career of the god or any phase of the Bacchic myth? Does the distant landscape resemble others by Leonardo? By Sodoma?

What are the proportions of the Leonardesque type of form? Is the modeling of these figures so simple as to be devoid of interest? Cf. faces of Mona Lisa's Madonna in 3016^b and St. Anne in 3027^b. What new thought in art finds expression in 3026^b?

No. 3027^b—Madonna, Child and St. Anne.

(Known in Germany as St. Anna Selbdritt.)

This picture was purchased by Richelieu in Lombardy in 1629 and by him presented to the King. It corresponds very closely to the minute description of an unfinished sketch seen in Leonardo's studio in 1501 by a correspondent of Isabella d'Este. Many artists in North Italy have copied the original in whole or in part, and Raphael makes use of the figure of the Christ-child with the Lamb in a Holy Family now in Madrid.

What is the shape of this group? Is there any suggestion of crowding or clumsiness? Cf. 3016^b. What important differences are there in composition? In which more grace, more beauty and subtlety in the faces? How does it compare in these particulars with other pictures by Leonardo? Cf. Mona Lisa, groups from Last Supper, Bacchus.

Is the difference in age satisfactorily expressed? Is drapery well composed? What material is suggested? Is this intentional or appropriate?

What is the *motif* of the landscape? How does the tree in the middle distance help the composition?

How does this differ from pictures of this subject by artists previously studied? Is it more or less conventional? More or less religious? Spiritual? Is anything lost by making the Christ-child so natural? What is gained?

What significance in the interweaving of lines and limbs?

No. 3032^b—La Belle Ferronière.

The identity of the original of this fascinating portrait is a much discussed topic. By some she is considered a lady of the court of Milan, Lucrezia Crivelli, famous for her intellectual character as well as for her beauty; by others, the wife of Feron (hence the name of the portrait), a lady of the court of Francis I., the French king: still others attempt to identify the portrait with Isabella d'Este, Duchess of Mantua. It has been ascribed to B. de' Conti.

Was the artist's aim to present the natural appearance or to picture the inner character of this person? Interpret her character. Cf. Mona Lisa. What differences

of technique are noticeable (as outline, modeling, etc.)? Are the character differences entirely in the persons themselves or has Leonardo's personality entered in? Your reasons.

What are the factors of this woman's beauty? Do you find the same traits in other works by Leonardo? Is the drawing of the figure faultless?

From what direction does the light fall? What is its effect on the forms of the cheek? Does this play of lights and reflected lights distinguish Leonardo's work in general? How does it affect the brilliancy of a picture?

No. 3041^b — Female Head. (Drawing.)

Probably a study for Madonna in 3027^b. In the Albertina Collection, Vienna, is another drawing attributed to Leonardo, of a head in the same attitude, but with slight differences in arrangement of hair, expression and inclination of face which bring it into closer resemblance to the painting. The authenticity of many drawings ascribed to Leonardo has been questioned, but if not by his own hand, they show how strong was the influence he exerted on all who came in touch with him.

Have we here correct drawing of a head? Correct placing of details—as features, parting of hair, set of head on the neck, etc.? Correct perspective in the folds of the head drapery?

Define the expression of the face. Do the eyes contribute to it as much as the mouth? (Cover each in turn and study the other separately.) Is it simple or subtle? Is this woman highly spiritual?

General Questions on Leonardo da Vinci.

Is there any "internal evidence" that portraiture was introduced into Leonardo's compositions, as the Last Supper and Madonna of the Rocks? In single heads, as John the Baptist and Bacchus? What is the distinction between a type and a portrait?

How is his work a break from traditional treatment of religious themes? Was Botticelli's work such a break? If so, how?

Did Leonardo adopt any trait or peculiarity from predecessors?

Do Leonardo's figures appear to actually live in and be a part of their environment? Or is the background merely an artistic setting for the figures? Do his pictures indicate professional interest in architecture? Explain the fantastic quality of his landscape. Does such scenery exist? Is he equally finished in draughtsmanship, chiaroscuro, action, linear and aerial perspective, grace of design?

Was Leonardo a man of rich or exalted imagination? Or, was he merely an extraordinarily close student of nature?

SELECTED WORKS.

LEONARDO DA VINCI.

- 1667^b . . . Florence — Academy: Angel: detail of Baptism of Christ, by Vecchio.
- 3002^b . . . Florence — Uffizi: Madonna and Child: detail of cartoon, Adoration of Magi.
- 3005^b . . . Milan — S. M. delle Grazie, Refectory: The Last Supper.
- 3006^b . . . Head of Christ: detail of No. 3005^b
- 3007^b . . . Milan — Brera: Head of Christ: drawing. (Questioned.)
- 3008^b . . . Group of Disciples, right end: detail of No. 3005^b.
- 3009^b . . . Group of Disciples, right center: detail of No. 3005^b.
- 3010^b . . . Group of Disciples, left center: detail of No. 3005^b.
- 3011^b . . . Group of Disciples, left end: detail of No. 3005^b.
- 3015^b . . . Paris — Louvre: Mona Lisa.
- 3016^b . . . London — Royal Academy: Madonna, with St. Anne: cartoon.
- 3020^b . . . Paris — Louvre: Virgin of the Rocks.
- 3024^b . . . Turin — Royal Library: Leonardo da Vinci: drawing.
- 3025^b . . . Paris — Louvre: The Annunciation. (Attributed to Lorenzo di Credi.)

- 3026^b . . . Paris—Louvre: John the Baptist. (Questioned.)
 3027^b . . . Paris—Louvre: Madonna, Child and St. Anne.
 3032^b . . . Louvre—La Belle Ferronière. (Attributed to B. de
 Conti.)
 3033^b . . . Paris—Louvre: Bacchus. (Questioned.)
 3041 . . . Milan—Ambrosiana: Study for head of Madonna,
 No. 3027^b.
 3042^b . . . Paris—Louvre: Battle of Anghiari. (Fragment):
 copy by Rubens.

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Lessons 2 and 3.

THE NEW SCHOOL OF MILAN.

Outline for Study.

Rise and growth of the new school; its characteristics; power of Leonardo's personality.

Leonardo's Academy at Milan; his pupils; artists inspired by him who were not under his personal instruction; confusion that has existed between the paintings of Leonardo and of his imitators.

Old school contemporaries of Leonardo and his followers.

Topics for Further Research.

Morelli, the art critic and his method.

The Poldi-Pezzoli Gallery. (A suggestion for Americans.)

Leonardo's Pupils.

Giovanni Antonio Boltraffio (Boltraffio). 1467-1576.

Marco da' Oggiono. 1470-1540?

Andrea Salai (Salaino). fl. 1495-1515.

Cesare da Sesto (Cesare Milanese). 1480?-1524?

Giovanni Perdrini or Giampetrino (Pietro Rizzo). fl. 1493-1540.

Painters Influenced by Leonardo.

Ambrogio Preda (de Predis). fl. 1480?-1515.

Bernardino de' Conti. d. 1525.

Andrea Solario. 1458?-1515.

Bernardino Luini. 1475?-1533.

Gaudenzio Ferrari. 1484-1546.

NOTE: We have been guided by Morelli in attributions of pictures to these artists. It is but just to say, however, that other eminent critics frequently contest his attributions.

Questions on Special Pictures.

BELTRAFFIO.

No. 3120^b — Madonna and Child.

(A very carefully finished oil painting.)

What new *motif* in this picture? Is the Child conscious of divinity? The mother? Did Leonardo's influence tend in this direction?

What indications are here of the artist's love of beauty? Of his refinement? Is the brocaded robe fitting for Madonna? Have we seen it used before?

What suggestions of Leonardo's influence? What of the influence of the earlier Milanese? Cf. 2017^b.

Is there artistic spontaneity in this picture? Inventiveness? Correct draughtsmanship?

No. 3125^b — Isabella of Aragon.

Life-size study in pastel. One of the many drawings in the Ambrosiana, Milan, the uncertain authorship of which has given rise to much interesting discussion. This pastel, and its companion piece, a man's head, were long ascribed to Leonardo. Isabella, the name this portrait now bears, was the wife of the incapable Gian Galeazzo, nephew of Ludovico Sforza, the usurping Duke of Milan.

What points of resemblance to 3120^b? Are the differences such as might be expected between a portrait and an idealized head? Define them. What is lost and what gained by difference in finish? What conventional detail has the artist retained in both pictures?

Would this be considered the later work? Why? Has it sentiment? Is it suggestive like the Leonardo faces? Is it handled with strength and knowledge?

MARCO DA' OGGIONO.

No. 3130^b — Assumption of the Virgin.

That so unattractive a picture has been chosen may cause surprise. A careful study will, however, make it very instructive by way of negation. These faces lack beauty—but many pictures that we have studied with pleasure have much less. The sentiment, although faulty, is not entirely wrong.

It is primarily the entire lack of artistic feeling in the composition, the restless character of the whole added to a doubt of the artist's sincerity that repels us at every turn. Contrast such a work with Leonardo's Last Supper in composition alone, or with Titian's treatment of this very theme and a better commentary on the genius of these real artists could scarcely be afforded.

Are the two parts of this composition skillfully and naturally limited? Are the hands, faces, clouds and high lights brought together in broad masses of light and opposed to large, simple shadows, or is the picture a series of spots?

Is dramatic feeling felicitously expressed? Are there exaggerated or unnatural movements? Are the hands an important factor in the composition? Are they directed into a leading or continuous movement? Do they carry our thoughts toward the Virgin?

Is there an upward tendency in the lines about the Virgin? Has the artist left space for her to rise? How do the attitudes of the little angels affect the movement? Has the artist succeeded in imparting a general sense of uplift to the picture?

Is the landscape familiar? Is it natural or fantastic? What is the meaning of the mass beneath the Virgin? Is the picture in any way reminiscent of Leonardo's Last Supper?

CESARE DA SESTO.

No. 3160^b — Madonna and Child.

What indications of Leonardo's influence? What of the artist's individuality? Is Madonna a portrait? A religious idealization? Interpret her attitude and expression. What is her station in life — high-born or lowly? How does she compare in beauty, naturalness, religious sentiment and technique with Madonnas by Florentine and by Venetian painters?

Is drapery nobly cast— *i. e.*, is it broad but not monot-

onous, varied but not meaningless, following natural lines and the form of the wearer?

Is there anything new in the treatment of the Child's hair in this picture or in 3120^b? What purpose is served by the tree? Is it a close study of nature? Is the distant landscape as ably drawn as the tree? Compare with other landscape backgrounds studied this month. Compare, also, landscapes of earlier North Italians — Foppa, Cossa, Costa, Francia. Does this tree recall that in 3033^b?

GIAMPETRINO.

No. 3140^b — Magdalen.

Why is this figure called Magdalen? What is the meaning of her attitude? Is this religious ecstasy or simple penitence?

Is this faultless figure drawing? (Examine and compare carefully.) Is the texture of flesh represented? Is it the flesh of an anchorite? Is the jar correctly drawn?

Is the sense of roundness and atmosphere greater or less because of the sharp definition of the figure against the background? Why the abundant hair? Is it painted with more careful attention to nature than any example heretofore studied? Cf. 3026^b, 1906^b, 1810^b, 1611^b. Is there any color suggestion?

AMBROGIO PREDA (de Predis).

Portrait painter for the Sforza family; at the court of the German Emperor; strength and charm of his paintings; his recently acquired prestige.

BERNARDINO DE' CONTI.

Early Lombard traits; the Litta Madonna—a comparison of types.

ANDREA SOLARIO.

The artist family of Solario; Andrea's ability, refinement, large production; his brother's part in his education; his life in France; Flemish influence.

Questions on Special Pictures.

AMBROGIO DE PREDIS.

No. 3110^b — A Young Princess.

This small, exquisitely finished portrait was long attributed to Leonardo and is still claimed for him by such critics as Dr. Bode of Berlin, and the late Eugène Müntz of Paris. The identity of the charming subject of the painting is in doubt. It has been conjectured that she was Beatrice d' Este, the youthful duchess of il Moro; or else Bianca Maria Sforza, niece of il Moro, who became the wife of the Emperor Maximilian; or Isabella of Aragon, wife of Gian Galeazzo Sforza. That she was some member of the Sforza family is probable as Ambrogio was Court painter.

Compare with 3015^b and 3032^b, also with other heads known to be by Leonardo. What points of resemblance are noteworthy? May the band worn about the forehead in this and in La Belle Ferronière be considered an argument in favor of both being the work of the same artist? Are Leonardo's faces frank, open, unsophisticated? Do they seem reserved, thinking their own thoughts, subtle? Has he a wide range of faces, or is he confined to one type? Is this an argument in point?

Is the head correctly shaped? The throat, back and shoulders? Did Leonardo ever err in anatomical form? Compare with living persons.

Cf. also, 1810^b. What traits have these two portraits in common? Is 3110^b as solidly modeled? Which is the more expressive? In which the more masterly treatment of jewels and other accessories? Does one work mark a more advanced stage of art development than the other?

No. 3111^b — Portrait of a Young Man.

This unfinished painting is considered a companion piece to 3110^b and like that has been ascribed to Leonardo. It has been named Gian Galeazzo Sforza, nephew of il Moro; also Ludovico Sforza, il Moro himself, although this identification is improbable as several known portraits of him are extant which bear

more or less resemblance to each other but none to this; Julia Cartwright, in her book *Beatrice d' Este*, calls it a portrait of Gian Galeazzo Sanseverino, one of Sforza's most successful generals to whom he gave his daughter Beatrice in marriage.

What character may be read in this face? Are any artistic traits here that recall 3110^b? Compare height of forehead, length of chin, modeling of nose. Is there any resemblance in the treatment of the hair? Of the eye? Are the eyes abnormal or impossible? Do other artists of the Milanese school treat hair in this manner? Is texture expressed in the dress?

Why is this picture of higher interest and value than 3110^b?

No. 3112^a — Angel Playing a Lute.

Probably a panel from an altarpiece: there is, in the same gallery, a companion panel with an angel playing another musical instrument.

How does the face resemble 3110^b? Are throat, hands, wings rendered with truth to nature? Is the hair as truthful? Do the draperies adapt themselves properly to the Angel's form? Have they been carefully studied from the model? Are they like Leonardo's?

Would Leonardo have adapted these proportions of the human form? How do they differ from his type? How are they faulty?

Is the angel deeply serious? In what is he interested? Does he increase your respect and admiration for the painter? Why?

BERNARDINO DE' CONTI

No. 3171^b — Madonna and Child.

This picture bears a close resemblance to the Litta Madonna in St. Petersburg, still attributed there to Leonardo. The Child is nearly identical in form and position, although in the St. Petersburg picture he is held in his mother's arms. The type of Madonna's face is the same and the arrangement of her low-necked robe, but her pose is slightly different.

Where do you find a Madonna of equal nobility? What nationality is suggested by her costume and facial

type? Which is the more successful portrayal of character — mother or child?

Compare the landscape with others by Leonardo's followers. Is this the same *motif*? Is it Umbrian? Early Lombard? Is it a bit of natural scenery or drawn from the imagination?

Consider the workmanship of the picture: the arrangement of lines, distribution of lights, textures, drawing; do all recall Leonardo's truth to nature? Cf. 3120^b, 3130^b, 3160^b. Which of these followers possesses more of Leonardo's spirit.

Cf. 3181^b. Which picture shows greater freedom? Superior technical knowledge? Deeper religious feeling? Were they designed for a similar purpose?

No. 3181^b — Madonna Enthroned, with Saints and Donors.

This large votive altarpiece shows early Lombard influence and was long believed to be the work of Zenale. The four Latin Fathers of the Church stand beside Madonna. SS. Jerome and Gregory on the right, SS. Augustine and Ambrose on the left. Below kneel the donors, Ludovico Sforza, Beatrice d' Este, their son Massimiliano, and the younger child.

How does this vary from the simplicity and naturalness of 3171^b? Is it an advance upon Foppa's work? Upon Cossa's? Is it composition in the better sense of the word?

Are any pictures by Leonardo and his followers arranged with exact symmetry? Have they failed in proportion and balance on that account? Why should a painting executed so late as 1496 (the date of this) revert to the earlier idea?

Does Leonardo's influence appear in any of the faces? Have they life, vigor, vivacity? Does Madonna recall Beltraccio? The Child recall Marco da' Oggiono?

Are the personages in this group in right proportion to each other? Is there intelligent subordination of parts to the central idea? What qualities has the picture that

in a measure atone for its obvious defects? Cf. 3026^b, 3101^b, 3130^b, 3160^b. Which would make the best altarpiece for church or chapel? Why?

ANDREA SOLARIO.

No. 3100^b — St. Catherine.

This small panel, one wing of a triptych is, according to Morelli, an illustration of the artists' Lombard manner. The companion panel, representing John the Baptist, is painted with Leonardesque feeling.

Does this suggest, in the full form of the maiden, in treatment of hands and tunic, the same school as 3171^b? Is the drapery cast with the same breadth and simplicity?

Are the downcast eyelids an indication of humility or are they a mannerism? Compare other pictures of this month. Is the feeling that characterizes the head carried throughout the figure?

Compare with Borgognone's St. Catherine, 2026^b, and with saints by Luini. Also, with saints painted by Venetian, Florentine and Umbrian artists. Are there resemblances that ally the Lombards' work and separate it from the other schools?

No. 3102^b — The Repose in Egypt

What is Joseph giving Mary and the Child? Is more than ordinary paternal feeling expressed in his bearing? Any significance in the long sweeping line of his mantle? What preceding attitude or movement made that line possible? What connection with him has the drapery on the ground? Is the shape of his head characteristic also of Madonna and St. Catherine?

Is the St. Catherine type repeated in Madonna? What points of resemblance between the two pictures? Is this one of those realizations of the Madonna character that leave nothing to be desired? Is Joseph a satisfactory realization? Why?

Why is the donkey present? Is the landscape more

like nature and painted with more attention to detail than is usual in Italian art? Can you see throughout the picture the Flemish traits of precision, clearness, minuteness and care for artistic perfection?

In what does the charm of this picture consist — in beauty of face and form, in sentiment or in setting? What lines are emphasized? Are they harmonious and pleasing?

General Questions on the School of Milan.

Is the predominating sentiment religious? When not distinctly so is it classic? Is it Pagan?

Is study of nature as exclusive a motive as with Leonardo? Is there a high average of craftsmanship? Are proportions of figures normal? Are hands and feet too large? Is modeling round and firm? Are textures carefully defined?

Is the school distinguished by lofty imagination?

SELECTED WORKS.

BELTRAFFIO.

3120b . . . Milan — Poldi-Pezzoli. Madonna and Child.

3125b . . . Milan — Ambrosiana. Isabella of Aragon. Pastel.

MARCO DA' OGGIONO.

3130b . . . Milan — Brera. Assumption of the Virgin.

CESARE DA SESTO.

3160b . . . Milan — Brera. Madonna and Child.

GIAMPETRINO.

3140b . . . Milan — Brera. Magdalen.

AMBROGIO DE PREDIS.

3110b . . . Milan — Ambrosiana. Princess (Beatrice d'Este?).

3111b . . . Milan — Ambrosiana. Portrait of a Young man.

3112b . . . London — National Gallery. Angel playing Lute.

BERNARDINO DE' CONTI.

3171b . . . Milan — Poldi-Pezzoli. Madonna and Child.

3181b . . . Milan — Brera. Madonna enthroned with Saints and Donors.

SOLARIO.

- 3100^b . . . Milan — Poldi-Pezzoli. St. Catherine : compartment of triptych.
3102^b . . . Milan — Poldi-Pezzoli. The Repose in Egypt.

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BERNARDINO LUINI.

Outline for Study.

His connection with Leonardo da Vinci; limitations of Leonardo's influence.

Quality of Luini's art; evidences of originality; of the effect of association with early Lombard art: the refinement, grace and spirituality of his conceptions; his calm and repose; defects of his composition: compare his aims with those of Leonardo.

Luini's draughtsmanship and mastery of all methods of painting; his rank as fresco painter; as colorist; his peculiar use of yellow paint to take the place of gold; his pupils and assistants.

The Casa Pelucca frescos; masterpieces in Legnano, Saronno, Como and Lugano.

His work in churches of Milan: San Maurizio, Luini's Shrine.

Luini's frescos and easel paintings now gathered into the Brera and other art museums.

GAUDENZIO FERRARI

An important Lombard contemporary of Leonardo's school; his originality and dramatic fire; his own class of followers.

Gaudenzio's extensive wall-painting at Varallo, Vercelli, Arona, Saronno, Milan.

Admirable qualities of his first manner: later manner and Michael Angelo's influence.

FRANCESCO BONSIGNORE (Francesco da Verona).
1455-1519.

A Veronese contemporary of Leonardo; influence of Venetian art in his early paintings; of Mantegna in his later work.

Topics for Further Research.

San Maurizio of Milan; its decorations and decorators.

The Italian Lake region; its own beauty and its art treasures.

The story of St. Catherine of Siena.

Questions on Special Pictures.

BERNARDINO LUINI

No. 11 — Church of San Maurizio — interior.

Better known in Milan as Church of the Monastero Maggiore. It is one of the oldest churches in the city, the home of nuns of the Benedictine order. When the Bentivogli family were expelled from Bologna they settled in Milan; a daughter of the house joining this chapter of nuns the church became their especial care and Luini was commissioned by them to decorate it.

This place of worship consists of the church proper and of the choir or nuns' chapel. An examination of the vaulted ceiling will show that the two audience-rooms are divided by a par-

tition, extending entirely across the basilica, which serves as the screen behind the high altar of either. The frescos on the screen in the church proper are by Bernardino Luini. On either side of the altar appear the princely patrons Alessandro and his wife Ippolita Sforza, each attended by saints. Bernardino also painted entirely one of the two small chapels that open out of the nave on the right, chiefly with scenes from the life of St. Catherine. The color scheme of these frescos is darker, richer and more transparent than is usual, giving the impression of paintings in oil. In the nuns' chapel on the other side of the screen it is probable that he arranged the entire scheme of decoration, and was assisted by his son Aurelio and others of his school: Beltraffio and Borgognone are also represented there.

No. 3052^b — The Burial of St. Catherine.

A fresco detached from the wall of the Casa Pelucca, near Monza and removed in 1817 to the Brera.

The burial is supposed to take place on Mt. Sinai. The colors are still delicate, although the fresco has suffered from repainting. St. Catherine of Alexandria was a favorite subject of Luini's brush.

How has the artist made it appear that these forms are firmly sustained by the air? Is ether made palpable? Cf. 3130^b. Is the movement swift, agitated, violent, or a slow, easy descent? Are the wings of sufficient size to carry these "birds of God"?

What elements give the sense of calm and restfulness so marked in the picture? Does it result from lack of life or motion?

Has the Saint's body the rigidity of death? Does her face express her traditional character?

What are the figures carved on the sarcophagus? Why are they introduced in connection with this incident? What is the meaning of the letters C. V. S. X.? What ideas present themselves from the opposition of the form of the sarcophagus to the figures floating above?

Is this a decorative work?

No. 3053^b — The Marriage of the Virgin.

Fresco between the nave and choir in the Sanctuary of the Blessed Virgin, a Pilgrimage church at Saronno.

How does this differ from Perugino's conception of the event? Cf. 1897^b. Which is most spectacular? Which most probable? Explain the action of the figures at the left of Joseph.

Is there appropriate action and expression throughout the group? Is the sentiment true and pure? Is Joseph a prototype of Jesus? Why should Mary be of such commanding stature? Should the heads of those in the background be on the same level as those in front? Is there any lack of perspective or sense of atmosphere? Has the artist succeeded in representing a crowd? Has he facility in composition?

No. 3054^b — Angel presenting Vials.

One of the minor figures in the decoration of the Pilgrimage Church at Saronno of which Symonds says, "No other building in North Italy can boast so much that is first-rate of the work of Luini and Gaudenzio Ferrari."

Explain the vials and the napkin that the angel carries. Has the angel just alighted or is he in a state of rest? Are the indication of movement or cessation of movement consistent throughout the figure? Is the figure instinct with life and strength? Is this angel a vivid personality? Would he be as attractive without the wings?

Are there any shortcomings in the drawing of the leg? Is the drapery especially suited to fresco? Does the ornamentation suggest the goldsmith's love of prettiness? Cf. Botticelli. Is this angel as fine a conception as Malozzo da Forlì's? Is the sentiment of the picture produced solely by the face or is it a general effect?

No. 3056^b — The Martyrdom of St. Catherine.

Opening out of the nave of San Maurizio is the small chapel containing some of the most exquisite of Luini's work, of which this fresco forms a part. The work, commissioned by Frances-

co Besozzi, was completed in 1530. Eloquent of the religious conceptions of the time is the fact that the model for the Saint was a woman of rank possessed of rare beauty but stained with atrocious crimes for which she was beheaded.

Does the artist in this, in 3054^b and 3052^b, prove himself capable of analyzing and representing a rapid and vigorous movement? Is the action natural? Do you experience a thrill of horror? Is the group of Saint and executioner well posed, well balanced? Is the expression of their faces skillfully opposed?

Is the composition lacking in reality, in dramatic power, in effectiveness? What points of advantage has this method of treatment?

Does the group on the left contribute to the interest of the picture? Can the same be said of the incident depicted in the upper left-hand corner? What is its meaning?

No. 3057^b — St. Apollonia.

No. 3058^b — Ippolita Sforza with SS. Agnes, Catherine and Scholastica.

Frescos on the screen back of the high altar, San Maurizio, as seen in number 11. The Saint on the right is Catherine of Alexandria, instead of Lucia as printed on the Reproduction. These pictures are admirable examples of Luini's delightful scheme of color.

Explain the various symbols in these pictures. Why does St. Apollonia bear two emblems of martyrdom? Why do SS. Agnes and Catherine carry a palm while St. Scholastica carries a spray of lilies? Why does the latter's dress differ from that of her companions? Is its ornament significant? Of what material are the garments of Luini's figures usually composed? Is there less care, less refinement in the painting of St. Apollonia's robes than is usual with him? Is she calculated to inspire veneration, affection? Is she thoroughly womanly?

Is there any especial reason for the three saints appearing with Ippolita? Is Ippolita a portrait? What difference

between her face and that bending over her? Why does she kneel?

Is there any lack of beauty, life and vivacity in all these faces? Are they pleasant to look at, to study? Are they devotional?

No. 3060^b — Madonna of the Rose-trellis.

One of the best of Luini's easel pictures, painted in his third and most advanced period. Originally in the Certosa of Pavia. The columbine with which the Child is playing is a flower not infrequently introduced into paintings by the Milanese painters of this period.

Does this Madonna resemble the Virgin in 3033^b? What is the inference? Are there other indications of Leonardo's influence?

Has this Madonna an air of distinction? Are her hands of elegant shape? Is her dress unusual in any particular? Is the foreshortening of her arm well managed?

Was the background designed merely for beauty or has it a symbolic meaning? Has it a more living quality than the human figures? Is it obtrusive? Would Leonardo have painted it thus had he chosen this design?

No. 3061^b — St. Anthony: detail.

Fresco from the Church of Santa Maria di Brera, now in the Brera and one of the finest there. Its colors are soft and harmonious, the effect of gold produced by a skillful use of yellow. The treatment is flat. Madonna is seated on a pedestal with the Child standing on her knee. Below, at the left, is St. Anthony; on the opposite side stands St. Barbara bearing chalice and palm. At the foot of the pedestal sits a charming little angel musician.

Explain the crozier and bell; the clasped book; the cross embroidered on the cape. What other symbol belongs to this Saint. Do you see any trace of it here?

Are the figure and its attributes skillfully composed? Are depth, atmosphere, roundness attempted? Has the artist mastered the saint-like quality of the face? At the

expense of other qualities? Was this a familiar type at this time? Cf. 3005^b - 3011^b; 3130^b and details.

Is the head peculiar in form or proportions? Cf. 3102^b. Is St. Anthony a characteristic Luini figure?

No. 3062^b — Madonna, Child and St. John. (Lunette.)

Fresco painted for the cloisters of S. M. degli Angioli, Lugano, now in the first chapel on the right as one enters the church. "The culminating point of his genius."

Where else have we seen this *motif* of the child about to mount the "gently protesting lamb"? Can this be considered a copy or imitation? How does the Child receive his mother's interference? What is in the mother's mind?

Is Madonna's costume traditional? Is the little St. John more fortunate in drawing than the Angel of the Vials? Are the children natural, full of life, actual? Cf. 3060^b.

What is the spiritual import? Has the sacred symbolism of the lamb been lost sight of?

How does this work differ in execution and finish from 3060^b?

In which method of work does Luini excel? What qualities in this picture denote that it was produced at the highest level of Luini's attainments?

No. 3064^b — Family of Tobias with the Angel.

A monochrome brush-drawing, the original design for this small painting is in the Ambrosiana. The drawing is a very characteristic work, delicately finished and superior to the painting.

Where is the story of Tobias found? What incident is illustrated here?

Are the different persons well characterized? Is there in the angel a feeling of light and swift movement? Is this movement communicated to Tobias?

Who are the important ones in this group? How are

the others subordinated? What effect on the composition has the architecture with its glimpse of landscape?

Is this picture an improvement on 3053^b? What characteristics appear most often in Luini's pictures? How typical is this angel? How would you characterize Luini's work?

GAUDENZIO FERRARI.

No. 3150^b — The Last Supper.

Is this an original presentation of the subject? Is it treated with consummate knowledge of anatomical proportion, facial expression, linear and aerial perspective, laws of composition? Are types well-selected? Is Judas designated by the action of the group? By what simple means is he identified?

Does the turbulence of the scene exceed probability? Are there any incidents that give it an air of vulgarity?

Compare with Leonardo's Last Supper. What motives dominated each artist? Why does Gaudenzio's picture make an ineffective appeal to us?

No. 3155^b — Section of Interior of Cupola.

(Fresco.)

The Pilgrimage Church, or Sanctuary of the Blessed Virgin, at Saronno, is rich in the works of Gaudenzio and of Bernardino Luini. Here these two masters may be seen in juxtaposition, each accentuating the other's individuality.

Is this decoration rich in fancy? Has the artist portrayed the natural movement and arrangement of a crowd or was he poor in invention? Are all seen to advantage?

Are the angels playing and singing in concert or independently? Are they beautiful, graceful? Do they pose consciously? Compare draperies with those in Luini's frescos. Are Gaudenzio's painted with more care, more variety of material and fold?

Are the figures surrounded by air or is a flat treatment adopted? Which is best decoration for this wall surface?

Why? Is there such foreshortening as would result were actual figures seen in such a position? Compare with Melozzo da Forlì's angels, 1843^b—1847^b.

FRANCESCO BONSIGNORE

No. 3185^b —Head of a Saint.

This picture is introduced to emphasize the different ideals of contemporary schools that were geographically near neighbors. How different this attractive head by Bonsignore from those we are studying, both in outward appearance and in suggestion of character!

Is this face sensitive? Strong, or capable of deep feeling? Does it indicate large intellectuality? What constitutes its saintly character?

Did the artist deal with problems of light? Of anatomical structure? Had he studied nature with close attention? Is the charm of this head positive? What moved the artist to paint it?

Does it reflect the feeling of the early Lombards? Of the early Venetians? Is it archaic? Wherein does it differ from the new Milanese School?

SELECTED WORKS.

BERNARDINO LUINI.

- 11 . . . Milan — Church of S. Maurizio: interior.
3052^b . . . Milan — Brera: Burial of St. Catherine.
3053^b . . . Saronno — Pilgrimage Church: Marriage of the Virgin.
3054^b . . . Saronno — Pilgrimage Church: Angel presenting Vials.
3056^b . . . Milan — S. Maurizio: Martyrdom of St. Catherine.
3057^b . . . Milan — S. Maurizio: St. Apollonia.
3058^b . . . Milan — S. Maurizio: Ippolita Sforza with SS. Agnes, Catherine and Scholastica.
3060^b . . . Milan — Brera: Madonna of the Rose-trellis.
3061^b . . . Milan — Brera: St. Anthony: detail of Madonna enthroned.
3062^b . . . Lugano — S. M. degli Angioli: Madonna, Child and St. John: lunette.
3064^b . . . Milan — Poldi-Pezzoli: Tobias and the Angel.

GAUDENZIO FERRARI

- 3150^b . . . Milan — S. M. della Passione: The Last Supper.
3155^b . . . Saronno — Pilgrimage Church: section of Cupola.

FRANCESCO BONSIGNORE

- 3185^b . . . Milan — Poldi-Pezzoli: Head of a Saint.

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Lesson 4.

LATER SIENESE SCHOOL

IL SODOMA (Giovanni Antonio Bazzi). 1477-1549.

Outline for Study.

Sodoma's commanding position in the history of Sieneese painting: his admirable traits as artist—originality and power, sensitiveness to grace and beauty, skill in narration, charm of landscape, occasional brilliant artistic performance; his faults—lack of skill in composition, frivolity, haste and carelessness, uneven quality of work.

A master of religious ecstasy; first of the Decadence.

His temperament—sense of humor, love of a jovial life, fondness for animals.

His wanderings; influence of Leonardo; of Raphael.

Life in Siena; his popularity and numerous commissions; fresco in the cloister of Monte Oliveto—life of St. Benedict; in the Oratory of San Bernardino—life of the Virgin; in San Domenico—scenes from life of St. Catherine of Siena; commissions for Palazzo Pubblico.

Residence in Rome; patronage of Agostino Chigi; ceiling in the Camera della Segnatura; story of Alexander in the Farnesina.

His portable paintings in various galleries.

DOMENICO BECCAFUMI (Mecarino). 1486-1551.

Beccafumi follows Sodoma from Rome; co-worker with this master in the Oratory of San Bernardino, Siena.

His notable work on the pavement of the Cathedral, Siena.

BALDASSARE PERUZZI 1481-1536.

Peruzzi "an artist of first rank both in architecture and painting"; early work at Rome in architectural and mosaic design and in painting; friendship of Agostino Chigi—the Farnesina; other patrons of highest standing in church and state; later work there; elected head master of the works on St. Peter's, under Leo X.; Massimi Palace.

Peruzzi in Bologna; architect of Alberghato Palace.

His numerous buildings and paintings in Siena and other Tuscan cities.

Peruzzi's literary works; large number of drawings extant.

Topics for Further Research.

Siena during the interval between her early and late school of painting; character of the Siennese: the Palio.

The siege of Siena.

Favorite Siennese saints.

Pavement of the Cathedral.

Folgore, a Siennese sonneteer.

(Blashfield's Italian Cities, article "Siena," is particularly recommended for these topics.)

Questions on Special Pictures.

II. SODOMA.

No. 3205^b — Episode in life of St. Benedict.

(The miraculous mending of a broken sieve.)

One of a series of 24 frescos illustrating the life of St. Benedict painted around the cloister of Monte Oliveto. The youthful Saint on his knees entreats heavenly aid, while his nurse stands near, also in an attitude of supplication. Outside is a group of citizens foremost among whom is Sodoma, accompanied by his strange pets and arrayed in the rich garments presented to him by a gentleman who had recently joined the order.

How far does the picture explain itself? Does the central figure draw attention away from the subject of the painting? What excuse for the presence of this figure? Suppose the figure removed — would the composition be more coherent?

Is there beauty in individual forms and faces? Is difference between the ideal and portrait heads marked?

What is the *motif* of the decoration of the pilaster? Has the architecture in the middle distance an obvious connection with the subject? Does it add to the interest of the picture?

Altogether is this a well-balanced, serious composition? Is it a justifiable piece of artistic work?

No. 3210^b — Madonna and Child.

Small painting on wood. The landscape is a sunset scene — "a study in tone, gemlike and brilliant." Until 1870 in a private collection in Germany, it was sold at auction in Cologne and soon after acquired for the Brera. Morelli was the first to recognize it as Sodoma's early work.

What marks of extreme care are noticeable? Is there anything to suggest the influence of Leonardo and the Lombards? Are the resemblances fundamental or only on the surface?

How does Madonna's face compare with Leonardo's faces in refinement? In depth of feeling? Are the child and lamb merely playmates, or is there a spiritual significance in their companionship? What faults in the drawing of the little one? Are distant landscape and foreground equally successful? What special beauties are here?

No. 3215^b — Assumption of the Virgin.

(Fresco.)

One of a series in the little Oratory of San Bernardino, Siena. The figures exceed life-size.

Where is Madonna's attention directed? Is this the usual treatment of the subject? What depends from her

hand, passing through the hands of the disciple? Has an attempt been made to characterize the disciples?

Can you recall another instance of flowers in the sarcophagus? Explain its meaning.

In what direction do the main lines of the composition run? Is this idea consistently carried out—*i. e.*, are all the leading lines parallel or radial, and do all other lines fall into harmony with them? Are groups well massed and the general effect simple? Or is there a sense of crowding? Cf. 3130^b. Is there a feeling of lightness and ascending movement? Is there too much symmetry? Are the faces of the disciples deeply moved and earnest?

Cf. 3205^b. Is there any gain in seriousness and ability?

No. 3217^b — Christ Bound to the Column.

Detail of a large fresco in the cloister of San Francesco, Siena, representing the judgment of Pilate and Scourging of Christ. The remaining part of the fresco has perished from dampness and exposure; the Christ, having been long protected by glass, was in 1842 sawn from the wall and transferred to the public gallery.

Are the sufferings of Christ emphasized? Is more than physical suffering expressed? Is this a deeply sympathetic work? Note the various signs of distress and disorder; is there any sentimentality? Is there beauty—physical and intellectual? Is the type a fitting one? Cf. 2226^b, 2210^b, 2146^b; also the Christ in 3230^b. What representations of a suffering Christ are as worthy as this?

Is the torso well proportioned to head and limbs? Is modeling accurate and delicate? Is there lack of strength and boldness? Are shadows unusually transparent?

What differences of treatment between this and St. Sebastian that are due to the difference between fresco and oil painting? What advantages has each?

No. 3218^b — St. Sebastian.

A banner painted in oil for the confraternity of St. Sebastian in Campollia, and carried in processions during times of pestilence, had on one side this beautiful figure, on the other Madonna in Glory with Saints, also a characteristic example of the artist. That the Society valued Sodoma's work highly is proven by its refusal to part with it to citizens of Lucca for a large sum. The colors are cold and gray, but beauty of drawing and sense of atmosphere are very marked.

Cf. 3217^b. Which is the most affecting? Have the limits of pathos been passed in either? (*i. e.*, has pathos become bathos?) Are these subjects conceived with equal nobility? Does either convey a suggestion of the spectacular?

Cf. 1905^b. In which is the form more beautiful, more true? Are these synonymous? In which is the expression more in keeping with the event? Is this in itself a commendation? Has the artist embodied strength as well as beauty in face and form?

Has he successfully overcome the difficulties presented by the pose of the saint? Have you studied other nudes as perfect in drawing and modeling? (Compare studiously, selecting especially other St. Sebastians; also 1657^b.) Why is the forehead in shadow? Is the picture remarkable for atmosphere?

Has Sodoma's inspiration been sustained throughout the composition? Have the figures in the middle distance any connection with the martyrdom? Would the picture be more admirable were the angel omitted?

No. 3220^b — St. Catherine receiving the Stigmata.

Fresco on one side of the altar in a chapel dedicated to St. Catherine in San Domenico, Siena. It is greatly superior to the two other frescos by Sodoma in the same chapel — one, the Communion of St. Catherine; the second, the Penitent Thief converted by the Saint's prayer at the moment of his execution. The vision of Christ being granted to this Saint she received in her hands and side the marks of the crucifixion.

Are the relaxation and lifelessness of a swoon satisfac-

torily rendered? Does the face suggest ecstasy? What is the feeling of the attendant nuns? Are they conscious of the stigmata?

Is the group well arranged? Are its lines easy? Is it properly balanced by the figures above? Are the two groups connected? How does the angel on the left aid the composition?

Explain the sudden termination of the pier in the center. To what period does the decoration belong? Is it the same style as that in 3205^b? Is it in any sense appropriate to the event?

Do the lines about Christ recall those about Madonna in 3130^b? Have they the same effect on the buoyancy of the figure?

No. 3225^b — Christ in Limbo.

(Fresco.)

Commissioned by the Company of Santa Croce, detached from the wall on which it was painted and transferred to the public gallery. Christ raises Abel from the earth, while Adam and Eve stand near.

Is Eve a figure of unusual beauty? Cf. St. Sebastian. Are both treated with equal tenderness? Is the pose similar? Is this form, in proportions and modeling, distinctively feminine? How much of the difference between the two figures is due to difference of medium in which they are painted?

What is expressed by the faces of the four principal personages? Is Christ treated with deep religious feeling? with irreproachable taste? Have you seen elsewhere a banner like that borne by Him? Is there anything to justify its excessive convolutions?

Is the scene appropriately located? How does the landscape compare in interest and beauty with others by Sodoma?

General Questions on Sodoma.

Do the works that we have studied disprove the charge of coarseness and habitual levity made against Sodoma? Is he completely master of facial expression? Are his faces as deeply interesting as Leonardo's or Luini's best—*i. e.*, do they suggest as much and invite contemplation as long? Can you reach the end of conjecture in looking at the faces of either of these artists?

Is there a sentiment of delicacy throughout Sodoma's pictures? (Study especially 3210^b, 3217^b.) Do they possess an unusual feeling for space and atmosphere? How is the close similarity of his landscapes to be accounted for, considering that these pictures extend over a period of twenty or more years? Which are most like nature?

BECCAFUMI

No. 2398^b — Moses striking the Rock.

(Published with Outlines Number One.)

This design for a section of the pavement of the Cathedral. Siena is a Mosaic of light and dark marbles, with details expressed by incised lines filled with a dark substance (*graffito*).

Are the incidents arranged with artistic feeling? Is there any confusion? Is the space well filled? Is it crowded? Is all clear and logical? Any resemblance to 3232^b? Is there a pleasing distribution of lights and darks? Is the design broadly massed or spotty? Is this good decoration? Why?

No. 3232^b — St. Catherine receiving the Stigmata.

Can this artist be said to belong to the new school of thought? Why? Have we here an original master or a careful student and imitator? How is attention riveted upon the central figure? Does she keep her place in space?

Is the lower part of the picture conceived in a different spirit from the upper? Has the vision of Madonna any

connection with the subject? Is the solemnity of the scene marred by any circumstance? Cf. 3220^b. Is this an equally satisfactory representation?

Does the landscape recall Sodoma's? Is this fine feeling for atmosphere and clearness found in other painters? Cf. 2225^b and others.

PERUZZI

No. 3240^b — Sibyl announcing the Nativity to Augustus.

(Fresco.)

Why these signs of disturbance? Is the Sibyl properly contrasted? Is she the true mouth-piece of fate, indifferent to the perturbation she causes? Is the vision in the clouds seen by Augustus and his attendants? Why is it introduced?

Is this a powerful presentation of the theme? Are the proportions of the figures normal? Are they such as were adopted by Leonardo and his followers? By Sodoma?

What indications of Pinturicchio's influence? Is the picture a good wall decoration?

SELECTED WORKS.

IL SODOMA.

3205^b . . . Monte Oliveto — Cloister: Episode from the life of St. Benedict—Miraculous mending of the broken sieve.

3210^b . . . Milan — Brera: Madonna and Child.

3215^b . . . Siena — Oratory of S. Bernardino: Assumption of the Virgin.

3217^b . . . Siena — Academy: Christ bound to the Column.

3218^b . . . Florence — Uffizi: St. Sebastian.

3220^b . . . Siena — S. Domenico: St. Catherine receiving the Stigmata.

3225^b . . . Siena — Academy: Christ in Limbo.

DOMENICO BECCAFUMI

2398^b . . . Siena — Cathedral: Design for pavement—Moses striking the Rock.

(Published with Outlines Number One.)

3232^b . . . Siena — Academy: St. Catherine receiving the Stigmata.

BALDASSARE PERUZZI.

3240^b . . . Siena — Church of Fontegiusta: Sibyl predicting to Augustus the coming of Christ.

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Number Ten.

The New Standard.

BY LOUISE M. POWE.

On the threshold of the sixteenth century—the High Renaissance—it may be profitable to review the painting of the last thirty or forty years of the fifteenth: a period not characterized by the surprises and innovations of the few previous decades, but by steady progress toward the culmination of growth in art. It was a period of development of widely divergent ideals and the focussing of related characteristics into well-defined schools. Geographically the schools of Florence, Siena, Perugia, Venice, Milan were near neighbors, but each had its peculiar aims and special attainments.

In each group of artists there was also specialization by individuals. The perception of the beautiful is the fundamental idea of art; the essential qualification of an artist is an intense desire to imitate, reproduce or in some way express the beauty that he has seen. Whether it is the beauty of material form or the intangible beauty of spirit to which the true artist may have been drawn, he is fascinated by it and rests not until he has given it expression.

What profoundly interests one generation excites the wonder of another that such things could have engaged attention for even a fleeting moment. Why did mediæval monstrosities in stone or ivory or on the illuminated page interest contemporaries? What excuse was there for their continued production? To us they make only a feeble appeal through their pathetic helplessness and naïveté—that helplessness to express itself that persisted, in a certain degree, nearly through the fifteenth century.

There were men among both painters and carvers whose work was done without inspiration and without

love — save such as the artisan gives his tools. Between these men and those who possessed rich artistic gifts, keen æsthetic perception and lofty aims, were numerous grades of the artistically competent and incompetent. Those who achieved distinction usually attained to it along some line of specialization. Few were well-rounded artists. Occasionally one was perfect within his limits; in Masaccio's work is no fault; it shows ability, it has loftiness, attractiveness — it stimulates and satisfies; it embodies the essentials of perfect art.

Did no one, then, pass beyond Masaccio? Yes, certainly. Although an advanced mind he was still a child of his time; his art was somewhat elementary — was not an exponent of the larger knowledge of form and chiar-oscuro that the artist of the latter part of his century fell heir to; it was broad and simple, owing little of its excellence to detail. It is so far, however, from being childlike that in the long list of Italian painters few are found so dignified, temperate, restrained.

Because of his perfectly balanced temper Masaccio is less vividly interesting than the great specialists. The novel, the strange and the puzzling always attract attention, arouse curiosity and induce thought. The specialist engages in his chosen line of effort with intelligence and enthusiasm, discovering infinite interest and charm in apparently the driest subject of research, whether it be the geometrical problems of linear perspective or the setting together of joints in the human frame. Other matters seem of slight consequence — the picture as a whole is lost sight of. So while he may approach perfection in parts, his work otherwise may be marred by such faultiness and shortcomings as to destroy its value as a whole.

The earliest example of this one-sided development was Uccello, whose intense devotion to the study of perspective did not prevent the most absurd disproportion

of his men to surrounding objects, nor other glaring faults in drawing.

The exceeding spirituality of Fra Angelico's saintly beings and the heavenly sweetness of their faces do not blind us to their formlessness and frequent woodenness. This sweetness is shed over angels, saints and Roman soldiers indiscriminatingly. The good Frate's religious absorption and his neglect of the study of the actual world are equally in evidence; and because he was a highly-endowed artist with an exquisite feeling for beauty and grace, the regret is the more poignant that the saving quality of common sense was not exercised by him and that his monastic vows had interfered no more with his art than in Fra Lippo Lippi's case.

Signorelli's preoccupation with anatomy, joined with a highly developed imagination, produced the impressive frescos of Orvieto, where the nude human form is displayed in every variety of attitude, drawn with extraordinary freedom, boldness, inventiveness and dramatic instinct; on the other hand, he lacked skill in the handling of large masses and was deficient in a sense of the pictorial so that some of his great compositions came perilously near to suggesting the diagram. Richly gifted, deep thinker, conscientious student, yet Signorelli fell short of a perfect balance of artistic qualities.

Perugino, the facile painter of sweetness and light, surchargèd his works with sentimentality and peoples his canvases with impossible beings; his beautiful color and fine feeling for atmosphere cannot offset his very obvious defects — defects not beyond the power of so talented an artist to correct, but the result of a lack of artistic concern in the perfection of his work.

Our interest is keen in the psychological character of paintings by Botticelli, the mystic; in the haunting suggestiveness of the faces of his Madonnas and mythological personages, in the curious beauty of his types, in

the rhythm of their undulating movements. If to his mastery of expression he had united correct drawing, to what heights might not this gifted master have attained! Our pleasure in the world of conjecture and speculation that he has opened to us is checked by the consciousness of peculiarities that are faults rather than graces — of disjointed limbs and incorrect proportions, with resulting awkwardness of pose and gesture.

Ghirlandajo erred in another direction through the very plentitude of common sense. His artistic vision did not penetrate beneath the surface of things. His well-drawn, well-painted, sedate people are psychologically uninteresting because of the absence of those qualities that Perugino and Botticelli carried to the verge of extravagance. Able as this artist was, we feel no regret that the commission to paint the walls of Florence was not forthcoming.

In the schools of northern Italy, Mantegna, ardent student of classic antiquities, immensely capable in draughtsmanship and composition, painted pictures characterized by intelligence and feeling, and sometimes by beauty. On occasion the note of the commonplace is dominant, as in the Mantuan frescos; or there is a strain of the unearthly beauty of Botticelli, as in St. George; or a tender woman's face realizes our ideal of Madonna, as in Mary with her child and her parents in the Dresden gallery; or he may win applause by a *tour de force* in foreshortening, as the Dead Christ, or the Roman guards in the Resurrection. But what he has done lacks the touch of life; the sense of the statuesque, of the immobility of bronze or marble, is never absent.

Had Melozzo da Forlì produced more work, or had more been preserved, he might have been proven an artist in whom all essentials were united in harmonious balance. He was, like Mantegna, an innovator, but one who was almost completely successful in blending correct

observation of form with beauty and feeling, and he painted in that broad, simple manner that eliminates faultiness, as did Masaccio.

In the course of his long life Giovanni Bellini attained to high excellence in painting. Simply religious, not occupied with the curious learning of his day, he devoted himself to the mastery of the secrets of color, and painted noble visions of beauty in a sane, healthy manner, with no suggestion of unutterable, spiritual experiences, no agitation of any sort. The stamp of technical mastery is on all of his later work ; but after the zest afforded by the vigorous intellectuality of Mantegna and the delicate æstheticism of Botticelli, we feel that a man who is *par excellence* and only a painter is not a well-rounded artist.

If we search still further we find Carpaccio, quaint designer and admirable colorist, whose work has passages of satisfying propriety of sentiment and beauty but leaves a general impression of oddity.

Or Francia, whose best pictures stand on a high level of loveliness and sincerity, whose tender, holy women and beautiful landscapes prove the fulness of his artistic impulse, and whose work in general, although it lacks intellectual vigor, presents that balance that makes it complete within its limitations.

But the fifteenth century did not close without witnessing the rise of a painter, in whom were blended in balanced measure the qualities that make for great art: a man in whom were united so many talents, such broad intelligence, such keen insight, such capacity for work that he must have been supreme in any department of effort. Painting was but one — and apparently not the most important — of many interests. Of large intellectual calibre, any subject that he handled lay completely within his grasp. Educated in the best schools of his day, reared in the city which, in letters and art, was the most advanced in Europe, coming in contact with artists

of such strong bias as Verocchio, Piero Pollajuolo and Botticelli, he seems to have been unswayed by his companions and immediate predecessors or by antique art. His individuality was distinct in the earliest of his designs and he created a precedent for himself to which he was faithful throughout his life.

Uninfluenced by classic ideals, the art of Leonardo da Vinci was based upon direct study of nature. His attitude was that of the scientific investigator, without predisposition, intent only on finding Nature's laws. What other great artist of his day approached her in this temper — searching as to causes, passive as to impressions? Sensitively alive to all beauty he discovered the interest or the grace that exists in all situations, in all objects. Possibly the temptation to undue emphasis that besets artists found, in Leonardo's case, a safety valve in his caricatures — sketches that were exercises in expression, at once a study and an amusement. His paintings and cartoons — his serious work — never passed beyond the restraints of disciplined taste nor transcended in outward form what the least imaginative observer may daily see around him. But the depth of his sympathetic insight into mind and soul was immeasurable. His pictures convey the suggestion of infinite possibilities of inner experience.

His results were not arrived at without elaborate study and preparation. Masaccio painted no face so full of meaning as Mona Lisa, because he did not paint detail. The detail in which consists the expression of refinement or subtlety of mood was analyzed by Leonardo and distinctly understood; he seized the secret of the soul. This study of detail involved the careful finish that distinguishes Leonardo's few extant works — the finish that is not meaningless but is necessary to complete expression.

His preoccupation with study of nature forbade the

introduction of any affectation or any triviality into his paintings: every line, every well-considered accessory is directly contributory to the explanation of the central thought. In this consists the absolute justness of his work. There is never an unnatural pose; that which distinguishes his faces we have all seen and felt numberless times. He realized that exalted or unusual moods found expression not in strained or impossible attitudes and gestures, but in those that are normal and easy. He defined the slight but subtle difference in bodily and facial expression of the mind alert and excited, and the mind at rest. In his Last Supper the action is controlled by easy and flowing lines—no abruptness, no angularities, no strained or distorted faces; yet can it be doubted for an instant that this is a moment of surprise, of profound excitement and intense emotion? He was thoroughly naturalistic, like Masaccio, but had advanced beyond that artist in depicting more complex emotions. The disciples in Masaccio's Tribute Money, cannot be imagined in such attitudes as those in Leonardo's Last Supper—with such mobility of movement, such suggestion of the muscular minutiae of action. Masaccio rested content within a more limited sphere of achievement, yet doing perfectly what he attempted; Leonardo attained to a similar perfection in a much wider field.

He set the standard of absolute naturalism. He demonstrated that the signs of any emotion, however profound or delicate or undefinable, may be transfixed and read on canvas or panel as unmistakably as on the living countenance. No artist has ever advanced that standard; Leonardo's work stands pre-eminent today.

In the work of some of his pupils and followers is so intimate a blending of the earlier Lombard characteristics of sweetness, mildness and love of beauty with Leonardo's subtlety and spiritual suggestiveness as to raise the question how far the master's own ideals were

affected by his Lombard associations. That his work was not more widely known in his day and his following not larger may be due to his establishment during his most productive period at a small provincial court.

That the school formed there by him came under a strong and convincing influence is shown by its faithful transmission of his traits. The works of his school are known by beauty of face, normal proportions, natural pose and expression, more or less of the technical quality called "sfumato," by purity and elevation of sentiment, absolute sincerity and irreproachable taste. A few artists of the Italian Renaissance may have dwelt in a more exalted mental state than Leonardo, but none have left so valuable a legacy to their followers—the lesson of absolutely truthful, unaffected expression of the best, the most beautiful, the most subtle in human experience.

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Lessons 1 and 2.

ANDREA SANSOVINO and his School.

ARCHITECT-SCULPTORS.

ANDREA SANSOVINO (*Andrea Contucci del Monte Sansavino*). 1460-1529.

Outline for Study.

Parallel between Andrea's childhood and Giotto's. Bias given to his thought by his early masters and by the antiques of the Medici Collection. His work as illustration of the transition from Quattro-cento to Cinque-cento ideals—from sentiment to form.

Influence of Donatello and Civitali; examples, early terra-cottas in the churches of his native town; sculptures in Santo Spirito, Florence.

Andrea's architectural work.

Service under King John in Portugal.

His sculptures in Italy between 1500 and 1506; Baptism of Christ the first sign of the new movement.

Tombs of the Cardinals in S. M. del Popolo, Rome, illustrative of late Renaissance ideals—compare tombs of earlier Florentine sculptors.

His reliefs on the marble screen enclosing the Santa Casa, Loreto; his co-laborers there; engineering works.

Sansovino an eclectic sculptor; largeness of style; want of deep feeling; contemporary appreciation of him.

Topics for Further Research.

The Baptistery at Florence—treasure-house of tradition and art.

The Holy House at Loreto. (Enc. Brit.; Baedeker, North Italy; Hare.)

Etruscan and early Roman monuments to the dead. (von Reber: Mitchell.)

Questions on Special Pictures.

No. 2000^a — The Baptism of Christ.

Marble group: its position over Ghiberti's "Gates of Paradise" may be understood by reference to Reproduction No. 6, exterior view of the Baptistery of Florence.

Christ and John the Baptist were left incomplete by Andrea because of other urgent commissions. Remaining in the Opera del Duomo for many years after his death, they were finally finished by Vincenzo Danti (1530-1576). The angel was a later addition by Innocenzo Spinazzi, in the eighteenth century.

Is our interest in this Christ psychological? Is this beautiful, youthful form consistent with the Christian idea of His mission on earth? Is the sentiment expressed by face and gesture adequate? Would deep emotion be natural at this moment? Is this representation in accordance with classic custom — *i. e.*, was presentation of character subordinated to study of form? Compare Sansovino's treatment of the nude with earlier artists': 1666^b, 1544^a, 1528^a, 1236^a, 1230^a, 1157^a, and others. Which is more simple, more broad, more realistic, more artistic?

Compare the Baptist with 1456^a. Which is the more appropriate? The more virile? Does Sansovino consistently carry out the scriptural idea of costume? Does the sleeve appeal to our sense of fitness? Is the drapery dignified — interesting with avoidance of anything unnecessary? Cf. 1544^a, 1238^a, 1230^a, 1189^a. Is the later work an advance?

Is the representation of water falling from a bowl legitimate in sculpture? Would the mind be satisfied if the application of water were merely suggested by the position of bowl or hand? Is this bit of realism in the interest of a fuller understanding of the rite? Does it contribute to the finish and beauty of his performance?

Which is the more satisfactory type — Christ or John? How are the two figures brought into a properly related group? Is there symmetry? Lack of balance? Does the group lose because not placed in a niche?

Does the angel seem a part of the original design? Is there the same feeling of repose as in the other figures? The same evidences of care and study in composition and finish? The same type of face and figure? What are the differences and what do they indicate?

No. 2005^a — Monument of Cardinal Ascanio Sforza.

No. 2006^a — Prudence: detail of 2005^a.

Erected in 1506 at the instance of Pope Julius II., together with the very similar monument of Cardinal Girolamo della Rovere. Prudence has been called one of the most beautiful figures of the Renaissance.

Compare with similar subjects treated in the Outlines for December and May, first year's course: 1228^a, 1376^a, 1415^a, 1417^a, 1428^a, 1482^a, 1619^a. What change in ideals of tomb and altar composition? Which is more closely related to the decorative scheme of a building? Which artist has most successfully freed himself from the rigidity of architectural design? Is the most satisfactory design that in which architecture and sculpture are in nearly equal proportions?

Which of these examples accomplishes best the object of a monument to the Christian dead? Why? How does 2005^a differ from the others?

Compare in relief ornament with 1482^a, 1228^a. What changes are noted? Has Sansovino invented a new style or is it anticipated in a measure in 1415^a, 1376^a, 1125^a? What is the inference?

What is the most important feature of Sforza's tomb — *i. e.*, what attracts the eye first and holds attention longest? What should be the center of interest? Is the composition restful? Does the predominance of hori-

zontal lines aid in the cheerful effect of a design? Emphasis on vertical lines in its solemnity? What are the functions of the various decorative and symbolical figures? How appropriate to a tomb?

Compare the effigy of the dead with others. How do you interpret the attitude? What reasons for the change and what for the retention of the rigid recumbent figure? Have all the mortuary figures we have studied been devoid of flexibility and other qualities of the living? Cf. 1615^a. Which conception is the most artistic?

What is the significance of the symbols held by Prudence? Why is this a satisfactory representation of an abstract idea? In how far is it a study from life? To what age and country does the costume belong? Are the proportions of the figure like those of Sansovino's Christ? Are they unusual in any way? Is there any suggestion of Civitali's influence or that of earlier Renaissance work? Cf. 1487^a. Is it an original conception? Is it an imitation of the antique? Cf. 1238^a, 1230^a, 1189^a; study also in this connection 1002^a, 702^a, 701^a, 501^a, 320^a.

Is the ornament of the enclosing columns tasteful? Is it agreeably proportioned to the figure of Prudence?

JACOPO SANSOVINO (Jacopo Tatti). 1487-1570.

"A master renowned in sculpture and great in architecture."

Outline for Study.

Jacopo's designs for important works in architecture and sculpture; an enthusiastic student of the antique; his long career of unwearied productivity; power to attract the regard of the great.

Connection with Andrea del Sarto and Andrea Sansovino in early life at Florence.

With the architect Giuliano San Gallo in Rome;

reputation acquired for works in bronze and models in wax; copy of the Laocoon group. Artistic and literary circle in the Eternal City. Return to Florence; classic influence illustrated by his Bacchus; statue of St. James, in the Cathedral.

Jacopo's brilliant career in Venice; effect on Venetian architecture; grace and splendor of his style; official position and social popularity. Degeneration of his later style; statues in the Loggetta and other sculptures in the round; bronze reliefs in San Marco.

Topics for Further Research.

Relation of sculpture to architecture. (Forum.)
The Old Library of Venice.
Campanile in the Piazza San Marco and its Loggetta.
Sack of Rome and the disastrous results to art.

Questions on Special Pictures.

No. 12 — Loggetta.

Attached to the base of the Campanile located opposite San Marco and the Ducal Palace. While totally out of harmony with the tower, the Loggetta has always been admired for its intrinsic elegance. Study the proportions and balance of the different parts of the structure.

Adaptations from the Roman style of architecture are: the round arches; the columns advanced in front of the wall, each set upon a podium and supporting nothing; the "broken entablature" jutting out over the capitals; the attic, or story above the entablature. The balustrade is a characteristic feature of the revived classic style of the early part of the sixteenth century. The symbolical figures in the niches are among Jacopo's most important sculptures.

(The Loggetta was destroyed by the fall of the tower in 1902. It is believed that the Venetian government will rebuild both structures.)

No. 2082^a — Bacchus.

Marble statue executed in Florence after Jacopo's return from Rome where he had become imbued with the classic spirit. At the feet of the god sits an infant satyr.

Is this merely a study of the nude? Or had the sculptor the larger intention of representing nature in a certain mood? Is there any trace of religious mysticism? Cf. Leonardo da Vinci's Bacchus, 3033^b. Which is more joyous? Is there in Jacopo's Bacchus any alloy of care, of misgivings past or future? Is it as devoid of intellectual quality as a flower? What other qualities of physical nature does it suggest?

Consider as a study of form; does it express movement? What kind of movement? Is it treated broadly? Cf. 1666^b. Without consciousness of anatomical detail? Cf. 1528^a, 1657^b. How is it childlike both physically and psychologically?

How are balance and rhythm indicated? Is the action satisfactorily expressed? Cf. 2000^a. What attributes of Bacchus do you note? How does this resemble Andrea Sansovino's work?

No. 2085^a — Mercury.

A comparatively late work in bronze; for its position refer to the view of the Loggetta. The god is here represented in the character of patron of commerce.

Are the reasons for clothing the figure allegorical or artistic? Is it an especially decorative figure? Why? Would a nude figure harmonize as well with these particular architectural forms?

Compare with the Bacchus. Are proportions the same? Action as easy? Does it seem a living creature instinct with the impulse of movement? Is that desirable in sculpture? Is there anything like this among earlier sculptures?

Is the treatment of drapery particularly successful?

Why? Have you a distinct feeling of pleasure in following the movement of the tunic over the torso? What else do you enjoy about the statue?

How does this vary from the usual technique of bronze? Is it like the treatment of sculpture in general?

No. 2090a — Sacristy Door.

Bronze reliefs on the door leading into the Sacristy of S. Marco. Among the projecting heads in the border are said to be portraits of Titian, Aretino and Jacopo himself.

Are the stories in the panels clearly told? Is the composition simple or intricate? How does the treatment resemble Ghiberti's Gates? Are Sansovino's panels as quiet and broad? Which artist was more interested in the story? Which in pictorial effect? Which used the simplest means?

Which border is most appropriate? Does Sansovino's border help or detract from the panels? Which door is most decorative considering its position (one inside the building, the other outside)? Which the most serious art?

No. 2095a — Miracle of St. Anthony.

One of a series of nine reliefs, by different sculptors, that embellish the walls of a chapel dedicated to the Saint. The incident here depicted is the resuscitation of a drowned girl through the Saint's prayers.

How does Jacopo rank as an illustrator? (Study in connection with panels of the Sacristy Door.) Has he a strong feeling for picturesqueness? For decorative effect? Are these works animated, strong? Is emotion overdrawn? Is there any listlessness?

What part do all these persons play in the incident of the miracle? Which is the mother? Why is the saint's dress different from that of the others? Are there any of his peculiar attributes?

Do these forms show the artist at his best? Why? Is the beauty of their faces that of real persons who may be seen daily?

On how many planes are these figures represented? Note that most of the heads are on one horizontal line. Is this contrary to rules of perspective? How are some made to retire? How are stiffness and monotony avoided? Is the device of opposing lines obtrusive? Does the background help the composition?

General Questions on the Sansovini.

Is Jacopo easy and inventive in composition? Does his inspiration ever fail? Are his personages always alive? Is virility a quality of his statues? Of Andrea's? What traits have the two sculptors in common? How do they differ from earlier sculptors? Do you understand the signs of classic influence?

Were the Sansovini always serious? Were they inspired by religious sentiment? What does their work lack to make them artists of the first rank? How does Jacopo reflect Venetian materialism and love of splendor?

SELECTED WORKS.

ANDREA SANSOVINO.

- 2000^a . . . Florence — Baptistery. Baptism of Christ. (Angel by Innocenzo Spinazzi.)
 2005^a . . . Rome — S. M. del Popolo. Monument of Cardinal Ascanio Sforza.
 2006^a . . . Prudence: detail of 2005^a.

JACOPO SANSOVINO.

- 12 . . . Venice — Campanile. Loggetta.
 2082^a . . . Florence — Bargello. Bacchus.
 2085^a . . . Venice — Campanile, Loggetta. Mercury.
 2090^a . . . Venice — San Marco. Door of the Sacristy.
 2095^a . . . Padua — S. Antonio, Chapel of the Saint. Miracle of St. Anthony.

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BENEDETTO DA ROVEZZANO. 1476-1556.

Outline for Study.

Qualities relating Benedetto's work to that of Mino da Fiesole and Desiderio da Settignano.

His architectural sculpture ; chimneypiece of Casa Rosselli.

Tombs in the Carmine and Santi Apostoli, Florence ; his peculiar *motifs* in decorative sculpture ; vogue of the new system of decoration in Northern Italy.

Shrine of San Giovanni Gualberto.

His call to England and the tomb of Cardinal Wolsey. Partial destruction of the last two important works.

Topics for Further Research.

Fall of the Medici (about 1494) and its effect upon art in Florence.

Decline of bas-relief after the fifteenth century.

Questions on Special Pictures.

No. 2022^a — San Giovanni Gualberto expelling a Demon from the body of the Monk Florenzio.

One of a series of panels sculptured for the Shrine of the Saint. During the siege of Florence the parts of the shrine (including life-sized statues), which had not yet been set up in their intended place, were destroyed or mutilated by the French soldiery. This accounts for the headless figures in the relief.

What difficulties had the sculptor to contend with in illustrating this incident? Has he done this more impressively than if the demon were a tiny creature? Cf. 1301^b, 1302^b. Is it probable that he intended that we should consider it as a corporeal form? Do the gestures of the bystanders indicate that they have seen so amazing a sight as we see? What is the inference?

Is the composition highly dramatic? Is it distinguished by life and movement? Is the action of the afflicted monk natural? Are other figures successful? Does the background add to the interest of the scene? Cf. 2246^a, 2095^a. Is the relief skilful in drawing? What beauties does it possess? What resemblances to fifteenth-century sculptures?

No. 2024^a — Chimney-piece.

Executed in marble for the palace of the Borgherini family and acquired by the National Museum in 1883.

Is the general effect simple or rich? Quiet or confused? Are the parts of the design well balanced, well distributed? Is there poverty of invention?

Are the incidents depicted in the frieze applicable to family history? Is the conventionalized ornament sig-

nificant? Or the winged figures that surmount the mantel? Or the central object between the genii?

Why is this an extraordinarily fine thing of its kind?

IL TRIBOLO (Niccolò di Braccini; or Niccolò Pericoli).
1485-1550.

Outline for Study.

Tribolo's early training in wood-carving; protégé of Jacopo Sansovino.

His facility of invention; taste in sculpture of a light character — figures for candlesticks, fountains, putti, etc.

Tribolo's most characteristic works — side doors of San Petronio, Bologna.

Work at Loreto in connection with Andrea Sansovino's unfinished reliefs.

His patrons, the dukes of Florence; superintendence of decorations for municipal festivals; fountains for Villa Petraja and Villa Castello.

Topics for Further Research.

Florentine fêtes in early sixteenth century. (Taine.)

Questions on a Selected Picture.

No. 2050^a — Assumption of the Virgin.

Marble relief in a chapel of S. Petronio. The lower part by Tribolo; angels at the sides by Properzia de' Rossi.

What devices has the sculptor used to represent an intense illumination? Is good taste violated? How much of the effect is due to the lighting of the relief? Would that be the case if the lighting were from full in front? Would a quieter presentation be more satisfactory or is the imagination stimulated and uplifted by this? Is this a legitimate subject for treatment in sculpture? In painting. Why?

Consider the group of disciples? Are they natural, sincere? Are they skilfully grouped? Modeled with

understanding? Is the small size of the sarcophagus justified?

Is the sentiment of the Madonna as religious as that of the disciples? Has the study of form been a controlling motive anywhere in the composition? Does this resemble reliefs by Ghiberti?

Are the figures on either side conventional angels? Are they athletes? Are they done in the spirit of the early Renaissance? How do they show classic influence?

FRANCESCO DI SAN GALLO. 1493-1570.

Outline for Study.

The San Gallo family of architects and sculptors.
Francesco as a medalist.

His effigy of Bishop Buonafede.

Questions on a Selected Picture.

No. 2060^a — Monument of Bishop Leonardo Buonafede.

This beautiful effigy in marble lies on the pavement of the Chapter-house of the Certosa. It is said by some art historians to be a work of Giuliano San Gallo.

Compare with the effigy in 2005^a; with 1126^a (Ilaria del Caretto by Jacopo della Quercia). Does San Gallo represent the old or the new Renaissance School? Is there equal realism in all of these effigies? Define the difference between them. What does it mean?

What character do you read in the Bishop's portrait? Is he idealized? Does he seem sleeping or dead? Is this the highest art? What was the sculptor's feeling toward his subject? Are the color effects justifiable?

SELECTED WORKS.

BENEDETTO ROVEZZANO.

2022^a . . . Florence — Bargello: St. Giovanni Gualberto expelling a demon.

2024^a . . . Florence — Bargello: Chimney-piece.

IL TRIBOLO.

2050^a . . . Bologna — S. Petronio. Assumption of the Virgin.

FRANCESCO DI SAN GALLO.

2060a . . . Certosa di Val d'Ema (near Florence), Chapter-house. Monument of Bishop Leonardo Buonafede.

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23; 42-46; 139; 141-146.

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182-185.

Taine Lectures on Art. v. II. 131-140; 149-151.

Vasari Lives, etc. v. III. 95-119. v. 4. 1-29.

A Group of Minor Sculptors outside of Tuscany.

PIETRO LOMBARDO. d. 1511?

Outline for Study.

The Lombardi family—architects and sculptors.

Pietro's tomb of Dante, Ravenna—its simplicity.

His position among artistic craftsmen in Venice;
churches designed and decorated by him; monument of Cardinal Zeno in San Marco.

His beautiful tombs at Treviso.

Exuberance and excellence of his ornament.

Tullio Lombardo—his style; his reputation.

ANDREA BRIOSCO (Riccio). 1470-1522.

A famous bronze-caster of Padua; his works there. Tendency to over-crowded design and obscure allegory.

PIERO TORRIGIANO. 1472-1522.

Torrignano as soldier and as artist; his character;
his artistic skill. Favor with which he was
regarded in England; important tombs in Westminster and elsewhere.

Works in Spain; his tragic end.

ANTONIO BEGARELLI 1479-1565.

An artist in clay; importance of the Modena terracottas; Begarelli's master.

Correggio's influence and the unplastic character of Begarelli's work.

His groups in Modena and Mantua.

AGOSTINO BUSTI (Bambaja). 1480-1548.

Bambaja's numerous sculptures in Milan and its neighborhood; remains of the monument of Gaston de Foix.

His work characteristic of his time and locality; its merits, its defects.

PROPERZIA DE' ROSSI. 1490?-1530.

A woman of talent and spirit; pupil of Marc Antonio Raimondi and of Il Tribolo.

Her evolution — carver of minute objects; decorative sculptor; sculptor of stories in relief and of statues.

(For example of her work refer to Reproduction No. 2050^a.)

ALESSANDRO VITTORIA. 1525-1613.

A pupil of Jacopo Sansovino; logical development of Jacopo's style into the "baroque."

Topics for Further Research.

Gaston de Foix.

The Cathedral of Milan.

Influence of the Sforza and Visconti families.

Evolution of the Renaissance tomb. (Perkins,

203-211.)

Questions on Special Pictures.

PIETRO LOMBARDO.

No. 2192^a — Tomb of Cardinal Giambattista Zeno.

A monument entirely of bronze. The attribution of its design to Pietro Lombardo does not pass unquestioned; the statuettes are by Paolo Savin. The graceful relief is one of the most interesting examples of ornamental bronze work in Venice.

Is there any poetry in this figure of the dead? Is its realism offensive? What difference in sentiment between this and 2172^a? Which work is richer in suggestion? How does Pietro's figure denote attention to decorative effect? Was that his chief concern?

Is the whole design overloaded with ornament? Is it broadly conceived? Have the lines a long, easy swing? Is the effigy belittled by the rich decoration of the sarcophagus? Is the relief Renaissance or imitation of the classic? Your reasons.

Is there any clue as to what the statuettes represent? Are they distinctly not Christian? Why? Are they to be commended as studies of form?

ANTONIO BEGARELLI.

No. 2030^a — The Lamentation.

Terra-cotta.

Is this more closely allied to the fifteenth or sixteenth century sculpture? Why? Has the artist treated his subject with genuine feeling? Does it move you to deep sympathy? Is the feeling restrained, refined? Is anything desirable sacrificed for effect or for beauty?

Would the same restraint be expected in clay as in marble? What instances of freedom are noticeable in this work? Does it suggest painting rather than sculpture? Are the draperies heavy? Was the artist master of expression, movement, anatomy? Is the composition of the group correct and graceful?

BAMBAJA.

No. 2040^a — Head of Gaston de Foix.

(Detail of tomb.)

What is a tomb effigy supposed to represent? Does this figure really represent a corpse? Should it do so? Why? Does it suggest the rigidity of death? its ghastliness? its attendant suffering? its sadness? its mystery or apprehension? its peace? Would these other ideas have been equally suitable for expression in art? Why?

What difficulties attend the representation of death in art? Should the tomb effigy represent (*a*) the deceased as he actually appeared when living (see Gardner)? (*b*) The corpse as it actually appears? (*c*) Some symbolical allusion to death? If the last, then what phase of death may best be chosen? What other phases than this have been chosen? With what result?

Does this suggest to you any principle regarding the place of realism and idealism in art?

SELECTED WORKS.

ANTONIO BEGARELLI

2030^a . . . Modena — S. Pietro. The Lamentation.

BAMBAJA.

2040^a . . . Milan — Archæological Museum. Head of Gaston de Foix: detail.

PIETRO LOMBARDI

2192^a . . . Venice — S. Marco, Chapel of Cardinal Zeno. Tomb of Cardinal Zeno.

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Perkins Italian Sculpture. 203-211; 211-217; 226-228; 345-349; 354-359; 364, 365; 373-376; 378, 379; 384-386.

Shedd Famous Sculptors and Sculptures. 153, 154.
 Sturgis European Architecture. 319-322.
 Williamson . . . Cities of Northern Italy. 52-62; 68, 69.
 Yriarte Venice (French edition). 97-110; 113-122.

THE CERTOSA OF PAVIA.

"Flower-garden of the Lombardic Renaissance."

Outline for Study.

Mingling of Gothic and Renaissance architecture.
 Its founders—the Visconti and Sforza families.
 Architects, sculptors and painters who designed
 and worked there; its minor sculptures.

Questions on Special Pictures.

No. 1621^a — Detail of Principal Portal.

Ambrogio da Fossano (better known as Borgognone) is believed to have designed much of this beautiful edifice and its sculptures. He was an important painter of the earlier Milanese school; for an example, refer to Reproduction No. 2026^b.

Are these scenes from sacred or secular history, or are they allegorical? Are they arranged according to a systematic design? Do they recall Andrea Pisano? How do they resemble Ghiberti? What particularly graceful and truthful studies from nature?

Is the spirit of the work in accord with 2026^b?

Compare with the later sculptures studied in this number. Are these equally intelligent decoration?

No. 1622^a — Door of the Sacristy.

The student is referred to the lesson on Omodeo in the Outlines for May, first year's course; and comparison should be made of his sculptures in the Certosa with his tombs in the Colleoni Chapel.

What elements in this scheme of decoration? Was the sculptor a decorator *par excellence*? Cf. 2215^a, 2192^a, 2090^a. Is this design cold? Without grace? Is it harmonious throughout? Was the sculptor at liberty to design the work from a purely artistic standpoint? What is the meaning of all the elements of the design? Do

you recognize a familiar profile among the portrait busts on the frieze? Cf. 3181^b.

Why is the general effect pleasing? Does it resemble the Colleoni tombs?

No. 1625^a — Panel in relief, High Altar.

The medallion is attributed to Omodeo by Perkins; by Baecker to Cristoforo Solari.

What is the subject of the medallion? Is it treated with appropriate feeling? Is it at once realistic and decorative? Do the main lines of the group harmonize with the enclosing circle?

Are the relative proportions of Jesus and the women natural? Is that a rule often observed by the artists we have studied?

What engages the attention of the *putti*? Are all affected by the same feeling? How do they resemble Donatello's Dancing Cherubs? Which work is the most direct, the most *naïve*? How has this sculptor avoided an overcrowded effect? Is his panel fuller, richer than Donatello's because of the depth of perspective? Is it equally good decoration? Why?

No. 1628^a — Tomb of Gian Galeazzo Visconti.

Design by Galeazzo Pellegrini; executed by Omodeo and others.

Have we here a new idea in funereal monuments? Compare with other tombs studied in this and preceding Outlines. Is this characterized by any kind of extravagance or oddity? Was the designer hampered by the simple quadrangular form? Is the decoration appropriate, well balanced, significant? Are there any trivial accessories that detract from the dignity of the monument? How much of the embellishment directly alludes to the worldly state of Visconti?

How would you characterize the sarcophagus and

effigy? Is the effigy idealized? Has the group of Madonna and Child superior qualities?

Of the tombs and portals studied in this number which denote the most perfect artistic sense?

SELECTED WORKS.

- 1621^a . . . Pavia — Certosa. Detail of Principal Door.
1622^a . . . Pavia — Certosa. Door of the Sacristy.
1625^a . . . Pavia — Certosa: high altar. Pietà and children in adoration.
1628^a . . . Pavia — Certosa. Tomb of Gian Galeazzo Sforza.

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Williamson . . . Cities of Northern Italy. 120-124.

Lesson 3.

WORKERS IN BRONZE

ALESSANDRO LEOPARDI d. 1522.

Outline for Study.

Leopardi eminent as a bronze caster; discussion regarding the equestrian statue of Colleoni in Venice. (See also Outlines for May, first year's course.)

His talent for decorative design; pedestal of the Colleoni group: bronze flag-staffs on Piazza San Marco, Venice.

The part ascribed to him in the tomb of Doge Vendramin, SS. Giovanni e Paolo, Venice.

Questions on Special Pictures.

No. 2170^a — Base of Flag-staff.

Four flag-staffs sunk into bronze sockets, of which this is an example, stand in front of the great portals of San Marco.

Is the general contour graceful? The weight of ornament well distributed? Does the ornament weaken the structure at any point? (Consider its purpose.) Does it strengthen it?

Why is the winged lion so prominent? Is it a religious symbol? Is it chosen for its beauty? Has the design on the lower section any relation to church or state?

Does the heavier ornament make the low relief look flat or spiritless? Are all parts of the design agreeably balanced so that each enhances the effect of the others?

No. 2172^a — Detail of Tomb of Doge Andrea Vendramin.

This has been considered one of the richest tombs of the Renaissance. The design is ascribed to Leopardi: in its execution he was assisted by one of the sons of Pietro Lombardi — authorities differ as to whether Tullio or Antonio.

Compare the effigy with 1411^a. Which is the most realistic? In which is the thought more spiritual?

Would the character of the dead account for the difference in their effigies? Refer to others that have been studied. Is the Doge Vendramin treated sympathetically? Is a decorative intent obvious in the general lines of the effigy and its support?

What innovations are here? Is any artistic purpose served by the realism that you note? What Pagan and what Christian elements are present? Are grace and beauty sought? Is this the design of a builder, a sculptor or a decorator? Does it justify lavish praise? Cf. 2170^a. Which is the most carefully considered, the most successful design? If Leopardi was the designer of 2172^a, what is his artistic rank?

BENVENUTO CELLINI. 1500-1569.

Outline for Study.

Cellini's twofold inheritance—the temperament of an artist, the temperament of a warrior.

Cellini as a man; a typical Italian of his time; contradictory traits—lack of a sense of moral obligation in practically all the relations of life; capable of open-hearted kindness, of religious ecstasy. A man who might have been one of the great Condottiere had not artistic impulse drawn him into other paths; his career—a record of ill-regulated energy and violent deeds.

His role in the siege of Rome.

Cellini as an artist; goldsmith, medalist, sculptor; love of beauty and sumptuous ornament; predilection for small and exquisite works; not a nature student.

Wanderings during his apprenticeship.

Later life falls into three divisions:

1. In Rome twenty-two years; small works there on which his reputation is based; medallions—compare with those by fifteenth century artists.

2. In France five years ; flattering reception ; numerous works produced in his atelier and their vogue ; the Nymph of Fontainebleau ; French art-guilds and their attitude toward Cellini.
3. In Florence twenty-seven years ; patronage of Duke Cosimo I. ; group of Perseus and Medusa ; busts of Cosimo and of Bindo Altoviti ; smaller commissions.

The few works extant by Cellini.

Cellini's Autobiography — valuable as a record of Italian manners and morals in the Renaissance and for its racy Florentine vernacular. Treatises on goldsmithing and sculpture ; sonnets and madrigals.

Topics for Further Research.

The growing tendency of artists to lead a peripatetic life ; its causes, its effects.

Myths of Perseus and of Medusa.

Questions on Special Pictures.

No. 2210^a — Nymph of Fontainebleau.

A symbolical design in bronze of colossal size intended for a lunette over the portal of the royal residence at the forest of Fontainebleau.

On what does the nymph recline ? What supports her arm ? What reasons occur to you for the introduction of the deer and other animals ? (Answer these questions without referring to any writings on the subject ; study the design until you discover reasons satisfactory to yourself.)

Do the projecting horns of the deer improve the composition ? Is the nymph graceful, flexible ? Compare proportions with 2006^a. What is the difference ? Which more normal ?

Has Cellini expressed his thought clearly ? Is there

any objection to the mixture of realistic and conventional elements in the design ?

No. 2212^a — Perseus with the Head of Medusa.

No. 2215^a — Danæ and the Child Perseus.

(Detail of pedestal of Perseus and Medusa.)

Work in bronze, commissioned by Duke Cosimo I. One or two small models in wax for the figure of Perseus are in existence. There is a noticeable difference in grace and lightness between model and finished statue, in favor of the model. The richly ornamented plinth that sustains the group is considered by some critics to be too slender; but the body of Medusa and her draperies break its outlines; the predominance of long, upright lines gives dignity to the composition, while the effect of the whole is elegant.

Is Perseus a well-proportioned figure? Is it graceful? Cf. 2235^a. Youthful? Cf. 1541^a, 1236^a. Does it seem alive, athletic?

Would Donatello have treated the subject thus? Would a correct artistic instinct have dealt with this moment of the tragedy? Why?

Does the myth of Medusa suggest a repulsive being? When did sculptors begin to represent her beautiful and tenderly feminine? What change does that indicate in the interpretation of the myth?

Is the ornamental detail appropriate to the theme which is illustrated by the statues? (The decorative elements are mixed Roman and Oriental.) Do you feel the form of the pedestal? Is it completely transformed into a graceful object? Is it enlarged at the right point? Is the ornament too heavy? Does the figure of Danæ lose in value thereby?

No. 2220^a — Bust of Cosimo I.

(Bronze, over life size.)

This Cosimo, the first bearing the title Grand Duke of Tuscany, belonged to the later Medici dynasty, and was descended from a brother of the illustrious Cosimo de' Medici, *Pater patriæ*.

What traits of character are here suggested? Is the face idealized? (Compare with medallion portrait of Cosimo, Fabriczy, p. 88.) Are these realistic details unnecessary to the development of a portrait in the best sense? Is there any meaningless modeling? Is the work sketchy? Is it to be expected that a bronze shall be as perfectly modeled as sculpture in marble? Is this a good lesson in treatment of bronze?

Examine all parts of the work: what part is most interesting, more free in handling? What allusions to mythology and what allegorical allusions? Was this costume actually worn by Cosimo?

No. 2280^a — Pitcher.

This piece of gilded silver is an example of the numerous vases, pitchers and plates produced in precious metals ostensibly for table use, but probably considered precious by their possessors because of the talent, inventiveness, and exquisite craftsmanship that they represent. In cultivated circles a keen appreciation existed for these artistic trifles, and the ingenious and tasteful worker in metals and ceramics was accorded liberal and intelligent patronage.

Is this a practical shape? Is it artistically satisfactory — graceful, balanced? Is a general effect of richness sufficient in such an article? May the decorator's fancy run riot or will a trained taste demand that the ornament shall conform to strict conventions and refuse to condone anachronisms? What would naturally be the character of Cellini's influence on his followers? Is the ornamental design confused or awkward? Can you suggest any change for the better?

GIOVANNI DA BOLOGNA. 1524-1608.

The last great sculptor of the Florentine School.

Outline for Study.

Giovanni's northern origin and education; domination of Italian ideals in Flemish art of the sixteenth century.

Giovanni in Rome; friendship with Michael Angelo; character of the latter's work at that time.

Giovanni's predilection for works of large size not inconsistent with elegance and refinement; style more simple than that of the Florentines and of followers of Michael Angelo.

His removal to Florence; the Medici still patrons of art; their enthusiasm for Giovanni's work; the Flying Mercury—an epitome of sixteenth century ideals and skill; groups in Loggia dei Lanzi—Rape of Sabine and Hercules with Centaur: mediocre character of his equestrian portrait groups.

Demand for the colossal in art; sixteenth century interest in contrasts of age and sex, human and animal forms.

Giovanni's sculptures sought by all Italian cities; Neptune fountain at Bologna an example of all the characteristics of his genius; Crucifixes in Tuscany of great beauty and religious feeling; many small bronzes and their extraordinary vogue.

Topics for Further Research.

The Romanists in Flemish art.

The Labors of Hercules. (Handbook of mythology.)

Questions on Special Pictures.

No. 2235^a — Mercury.

Figure in bronze, under life size, designed for a fountain of the Villa Medici in Rome, where it remained until 1750 when it was removed to Florence.

On what does the figure rest? What impression does this give to the whole? Is there a sense of poise, of lightness, of motion, of instability? Is the attitude easy

and restful or is it trying to look at? Why? How is the effect secured?

Are the lines graceful? Do the curves lead the eye away from the figure or toward it? Is there any exception? Explain its effect.

Is the play of muscles elaborately worked out? Cf. 2212^a, 2215^a. Has Giovanni found it possible to express more detailed and precise modeling in bronze than Cellini? Cf. also 2220^a.

Is the intellectual element prominent in this work? Is it demanded? Is it an appropriate fountain figure?

No. 2240^a — Rape of a Sabine.

Marble group completed in 1583. The name was chosen by the counsel of friends after its completion. Observe that it is a study of youth, maturity and old age.

Why has the sculptor introduced the figure of the old man below? What is suggested by his position? Is the group well balanced? How does its height compare with its breadth of base? Is this noticeable in other sculptures we have studied? Cf. Reproductions for December and May, first year's course.

Is the individuality of the different figures marked as to age, sex, etc.? Do the attitudes and gestures tell the story? Is the work full of intellectual vigor and emotion? Has it beauty of face and form? Is it probable that this was a mere abstract study of form and that a story of victims and capture by force was not in the artist's mind?

No. 2245^a — Bronze Doors.

No. 2246^a — Presentation of Jesus.

(Detail of 2245^a.)

These doors, replacing those destroyed by fire in 1595, have long been considered the design of Giovanni. Some eminent critics now question this attribution. They are, however, characteristic of the work of his school.

Compare with the doors by Andrea Pisano, 1030^a and

1031^a; by Ghiberti, 1158^a, 1182^a; by Jacopo Sansovino, 2090^a. What different arrangement of parts? Is the decoration more or less elaborate? Has it a structural origin like that of the lions' heads? Is the general effect more or less rich? Are the design and proportions as fortunate as in the earlier doors?

What salient points in the doors of Ghiberti and Sansovino are wanting in Giovanni's? Is his work monotonous?

Are the panels more or less pictorial than Ghiberti's? As carefully finished? (This question refers to design; the marred surface is an accident probably due to exposure to weather or to poor casting.) Is feeling for the story, for beauty of individual figures, for effective grouping greater than in the earlier doors?

No. 2249^a — Bathers.

These bronze statuettes are characteristic house ornaments of the period.

Is the beauty of the female form well represented? Are the attitudes such as to emphasize that? Is this more intelligent work than 2210^a? Is the anatomy worked out with more care than 2215^a? Is the difference that between the sculptor and the goldsmith? Is there any lack of fineness in thought or execution?

No. 2250^a — Hercules and Centaur.

Colossal group in marble, completed in 1599. The subject chosen from classic mythology and demanding violent action and strong contrasts suited admirably the spirit of the times.

Is the group well supported and balanced? Do the combatants make a conscious appeal to the spectator or are they absorbed in their struggle? Is the contest real or simulated? What elements contribute to this effect?

Does the animal or the human predominate in the centaur? Is the contrast marked? Study both face and figure.

Is Hercules merely the embodiment of brute force? Is there uncertainty as to his victory? What is the dominant feature of the group? Does this relieve its violence?

Compare the outstretched hands in Giovanni's works. Are they equally expressive? What effect have they? Is it a mannerism? A defect?

SELECTED WORKS.

ALESSANDRO LEOPARDI.

- 2170^a . . . Venice — Piazza San Marco. Base of flag-staff.
2172^a . . . Venice — SS. Giovanni e Paolo: Detail of Tomb of Doge Andrea Vendramin.

BENVENUTO CELLINI.

- 2210^a . . . Paris — Louvre. Nymph of Fontainebleau.
2212^a . . . Florence — Loggia dei Lanzi. Perseus with the head of Medusa.
2215^a . . . Danæ with the child Perseus: detail of pedestal of Perseus and Medusa.
2220^a . . . Florence — Bargello. Bust of Cosimo I.
2280^a . . . Florence — Pitti. Silver Pitcher: (School of Cellini).

GIOVANNI DA BOLOGNA.

- 2235^a . . . Florence — Bargello. Mercury.
2240^a . . . Florence — Loggia dei Lanzi. Rape of the Sabines.
2245^a . . . Pisa — Cathedral. Bronze doors.
2246^a . . . Presentation of Jesus: detail of 2245^a.
2249^a . . . Florence — Bargello. Bathers.
2250^a . . . Florence — Loggia dei Lanzi. Hercules and Centaur.

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Lesson 4.

TWO SCULPTORS OF THE DECADENCE

Outline for Study.

GIOVANNI LORENZO BERNINI 1598-1680.

The influence of Rome upon art development;
religious and political conditions of the period.

Ideals of the seventeenth century: new and striking effects, powerful emotions, technical skill;
the consequent lack of sincerity in its art;
great productiveness.

Early promise of Bernini's work; his cleverness
and facility. The Apollo and Daphne.

Statues of saints and martyrs in S. Peter's and
S. John Lateran; their colossal size and theatrical character.

Tombs of the Popes in S. M. Maggiore and S.
Peter's; rich in material, empty and pretentious in sentiment.

Bernini as architect; the colonnade of S. Peter's;
fountains designed by him; his influence on
French and English architecture.

The vogue enjoyed by Bernini and his financial
success.

STEFANO MADERNA 1571-1636.

The story of S. Cecilia and her tomb; the simplicity of this example of Maderna's art: the dependence of Rome upon artists from abroad.

Topics for Further Study.

Moulding of late Renaissance ideals on Greek models.

The Baroque in architecture. (Hamlin.)

The Counter-Reformation and its effect on art.

The story of St. Longinus. (Jameson.)

Questions on Special Pictures.

No. 2260^a — St. Longinus.

Are you able to judge of the history and character of St. Longinus by the accessories of this statue? What character does Bernini give him by face, gesture and pose? Are his strength, his goodness, his contrition made impressive? Does the Saint wish them to be so, or is he unconscious of his virtues? How essential is unconsciousness in art?

What impression does this give of the religion of the period? Is this just?

Cf. 1112^b, 1189^a, 1230^a, 1265^a. Are the draperies classic, mediæval, or modern? Are they realistic? Are they beautiful? What effect do they add to the statue.

No. 2265^a — David.

Is this a realistic representation of David in form, dress, attitude, expression? Study the chest, knees, hands and feet. Is there here any undue display of technical skill — *i. e.*, does it divert attention from the central thought? Have we studied any better example of the nude?

What is indicated by the expression of face? Is it a careful character study? Does it give a sense of reserve power, of self control, of certain victory? Is the same true of the figure? Is the attitude natural? Is it one easy to maintain? Should this be considered by a sculptor? Why?

Does the exercise of force in a work of art increase our impression of its strength?

Does this give you a new and more adequate interpretation of David's character and story?

No. 2268^a — Portrait of Francesco I. d' Este.

Compare with early portrait busts: 1375^a, 1421^a, 1426^a, 1452^a. What differences are due to the artists' treatment? What to differences in the character and

appearance of the subject? What to the different period, the difference of manners and customs?

Are the features more carefully, more delicately modeled? Is the hair more realistic? More beautiful?

Explain the costume. Was this drapery worn by the prince? Was it adopted for artistic reasons? Is it an artistic mannerism?

Is this a straightforward portrait of a plain, straightforward man? How accurately does it portray seventeenth century life as seen in history? Have you seen French portraits that resemble this?

No. 2270^a — St. Cecilia.

Compare these garments with Bernini's draperies. Which are more natural? More beautiful? More artistic? In how far are these synonymous?

What suggested the attitude of the figure? Is this a new idea? Is it for that reason displeasing? Is the attitude constrained or easy? graceful? distressing? Is the fact of a martyr's death concealed? Is it made unduly prominent?

In how far does this conform to the ideals of the seventeenth century? Is it for that reason open to criticism? In how far does it conform to the highest artistic ideals? In what does it fall short?

General Questions on the Period of Classic Influence and the Decadence.

What classic elements did Renaissance sculptors borrow? To what extent did they imitate classic art and to what extent modify its principles to a Christian civilization?

What effect had classic influence on the spontaneity, the naïveté, the realism of early Renaissance sculpture? Did sixteenth century sculpture gain by the new elements?

What difference between the classic revival in the

time of Niccolò Pisano and the later revival at the end of the fifteenth century? What reasons for the speedy dying out of the first? How much did sculpture in the palmy days of the fifteenth century (the day of Donatello and the greater Tuscan relief sculptors) owe to classic learning?

What causes operated toward the extinction of originality in plastic art? What had social conditions to do with it? Or religious conditions? How much was due to the decay of Florence as an art centre?

What was the general trend of the art of northern Italy outside of Florence and Venice? How does this provincial art (beginning with Jacopo della Quercia) compare with the more centralized schools in originality, in technical quality, in artistic taste? To what extent did it throw off Gothic influence?

What do you understand by the opposition of Gothic and classic influence? Of Christian and Pagan? Of living, growing art and decadence? How is Bernini an illustration of the last? Was he without talent, power, originality, taste? Where did he fall short of true greatness in art?

Did sculpture keep pace with the other arts in growth and change of sentiment? In productiveness?

SELECTED WORKS.

LORENZO BERNINI

2260^a . . . Rome — S. Peter's. St. Longinus.

2265^a . . . Rome — Borghese. David.

2268^a . . . Modena — Estense Gallery. Bust of Francesco I. d' Este.

STEFANO MADERNO.

2270^a . . . Rome — S. Cecilia in Trastevere. St. Cecilia.

Very little is written in English concerning Bernini and his times in the form of biography or essay, although allusions to him are frequently met in reading on art subjects.

The Encyclopedias and Spooner's Art Dictionary have long

articles on him. In German is the long chapter in the Dohme Series; in Italian, the sixth volume of Cicognara's *Storia del Arti* is devoted to Bernini and the artists of his time in Italy and elsewhere; and a French author has written a small volume on *Le Cavalier Bernin en France*.

So with the Baroque in architecture and ornament, answering to the bombastic style of seventeenth century sculpture. While it extends over a period of about two centuries it is not made the subject of a book or essay. A period of over-ripe maturity or decadence while exceedingly interesting in a certain way to the student, offers to the essayist only exhausted material.

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Sturgis *European Architecture.* 543-544.

Last Year's Outlines and Reproductions.

cover a field which no student of art can afford to neglect. The art of the High Renaissance is the great art of the modern period, but it is neither the most interesting to study nor the most instructive. Interest to the student centers in the period of development which preceded it, a period on which sincerity and inspiration struggled with imperfect expression. This period has never been adequately represented in any former series. Especially noteworthy are: —

1. The mosaics, the supreme art achievement of the middle ages and the best illustration of the principles of decorative art, the art which the Renaissance abandoned and to which our own day is returning.

2. The Giotto century including the predecessors, the contemporaries and the devoted followers of this single rival of Michelangelo for supremacy in Italian art.

3. The minor artists of the fifteenth century, these great builders of an art which was later to crowd them so ungratefully into oblivion.

Don't study art by picking out the pretty things you like. Never mind your likings; try to understand. Then only will your likings minister equally to your pleasure and to your growth. Study the older art. For information regarding last year's publications see page 48.

A Sample Lecture Course.

The following course of lectures by Professor Powers during the winter of 1903-4 is a sample of the rapidly developing work in this department. Given in a city believed to be little interested in art and where no one dared assume financial responsibility for it, its success, pecuniary and otherwise, has been unprecedented.

WEDNESDAY, OCTOBER 7 — Roman and Mediæval Florence: The War of the Factions, Gueff and Ghibelline. The Revival of Art: Niccola Pisano and Cimabue. Imitation and Assimilation of Ancient Art.

FRIDAY, OCTOBER 16 — Democratic Florence: The Rule of the Guilds. Giotto, the Commoner in Art, his relation to Mediævalism, his relation to the Renaissance. A Century of the Giotto Tradition.

FRIDAY, OCTOBER 23 — Plutocratic Florence: The Rise of the New Aristocracy and Struggle for Supremacy. Prospect and Retrospect in Art. Masaccio and Fra Angelico.

FRIDAY, OCTOBER 30 — Medicean Supremacy: Cosimo, Pater Patriæ. Medicean Patronage of Art: Ghiberti and Donatello.

FRIDAY, NOVEMBER 6 — Neo-Paganism and Christianity. The Humanists and their Influence on Art. Fra Lippo Lippi, Filippino Lippi, Ghirlandajo, Botticelli's early Work.

FRIDAY, NOVEMBER 13 — Lorenzo and Savonarola: The Eternal Conflict and its Outcome. Savonarola's Influence upon Art. Botticelli, Fra Bartolommeo, Michelangelo's Youth.

FRIDAY, NOVEMBER 20 — Florence and Milan. The Court of Ludovico. Leonardo: Artist, Scientist, Mechanician and Man of the World.

FRIDAY, DECEMBER 4 — Florence and her Lesser Neighbors: Her Debt to their Influence. Siena, the early Rival: Bologna and San Petronio; Art in Umbria.

FRIDAY, DECEMBER 11 — Florence and Umbria: Their Culture Alliance. Perugino and Raphael: Their Gift and their debt to Florence.

FRIDAY, DECEMBER 18 — After Savonarola; Conditions in Florence and Rome. Michelangelo's early Work.

FRIDAY, JANUARY 8 — The Zenith of the Papacy: Rome under Julius II. and Leo X. The Sistine Ceiling.

FRIDAY, JANUARY 15 — The Passing of Florence: The Restoration of the Little Medici. Michelangelo's Last Works: The Last Judgment, the Tombs of the Medici, the Descent from the Cross. The Closing of the Book.

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LECTURES.

Lectures on art and kindred topics by the President of the Bureau, and others of the force, are in increasing demand. A sample lecture or lesson aids greatly in the establishment of our method of study and is invariably followed by enthusiastic interest in the development of our work. Early engagements are advised.

ART COURSES AND CLUBS.

Courses in art study given in Boston during the Winter include training for individual research. Such courses will soon be organized in other cities. A limited number of clubs for art study are conducted under our own auspices and aid is furnished in the formation of others.

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Number Eleven.



The Conventions of Sculpture.

BY H. H. POWERS, PH.D.

To the novice the task of the sculptor, no matter how difficult in point of skill, seems simple and plain in principle. He has merely to copy nature in stone. That such copying has its limits is easily conceded; also that within the limits of the feasible some things are more worthy than others. But the selection once made, the path of the sculptor seems to lie straight before him. The form of the thing chosen is to be reproduced as exactly as the skill of the sculptor will permit. This naïve conception of plastic art is responsible for much misdirected criticism as well as for not a little misdirected praise.

We may ignore for the present the larger problems of subject, of ideal and real. The reproduction of nature certainly has a place, and a very important place, in plastic art. It would indeed be a pity if fancy and creative imagination had no place in the artist's program, but he can give them little rein until the art of imitating nature is thoroughly mastered. For us, as for the artist, this problem may well engage exclusive attention for a time.

It may be well to recall at the outset that, in so far as he imitates nature, the artist is making, not realities, but appearances. He may make, to be sure, a statue which is to do duty as a pillar or a lamp post, in which case utility and other complicating circumstances enter. But sculpture, merely as sculpture, has no other purpose than to convey certain impressions, to represent something which it is not. Its purpose is to *seem* rather than to *be*. Hence it is not important that sculpture should be natural; it should merely seem so. This may seem a quibble, but as a matter of fact we shall see that the two are by no means synonymous. Whenever they are in conflict the choice of the artist is clear. He must make things

seem natural rather than *be* natural, for seemings are what his whole work is for.

We have but to reflect a moment to perceive that the artist imitates nature with very limited means. Thus the painter suggests space by representing high lights and shadows, but his space remains, after all, a flat surface with its own sheen or high lights. We may educate ourselves to forget the latter and may get something of a forced illusion from the picture, but an animal never does so. Again, he wishes to represent the bright sunlight which blinds our gaze, but he has nothing more dazzling than white paint with which to produce this illusion. The sculptor, on the other hand, though able to give us real form, cannot give us the other characteristics of nature. No matter how lifelike his statues may be, they are never difficult to distinguish from real people. This is at the bottom of all the artist's difficulties, and is in turn the source of all his devices and conventions. He has to make bricks without straw. He has to do the work of nature with but a fraction of nature's resources. The result is inevitable. He makes such resources as he has at his disposal do double duty. He tries by endless devices to emphasize the suggestions of naturalness which he is able to give, and make us forget the unnaturalness which he cannot eliminate.

The great resource of sculpture is form. The sculptor can make practically any form or shape he wishes. To be sure, this resource has its limits. He can reproduce the delicate forms of hair, leaves, etc., only very imperfectly. Moreover, among the changing forms or attitudes which living beings present, he is compelled to choose with the greatest circumspection. But skill will overcome in large part these limitations. In the subtle imitation of form the artist finds means to suggest, if not fully to express, almost any thought of nature which he wishes to convey.

Color suggests itself as another means of which the sculptor may avail himself. All are familiar with the fact that the Greeks colored their statues, following in that the example of many earlier peoples. But it must not be supposed for a moment that their statues were colored with a view to making them look lifelike, like Mrs. Jarley's wax works. In the earlier day faces were painted red, hair and beard blue or green, eyes green, etc. Later these crude pigments were toned down to mere tints, and the nude was left altogether uncolored—an improvement, no doubt, but no more natural than before. Modern sculpture has dropped color altogether, and we have a significant aversion to its revival. The experience of the world seems to be that color cannot be used to advantage in sculpture, at least as regards the imitation of nature. Greek color is to be explained in part as the survival of an earlier scheme of architectural decoration—in part, as a means for producing certain artistic effects, but never as a device for imitating nature. From this use of color the sculptor seems barred.

Other means of nature are wholly denied the sculptor. Motion, the most universal characteristic of life, is impossible. Even the painter's privilege of suggesting motion by transition attitudes is one of which the sculptor can make but sparing use. Texture, the feel of things under touch or pressure, is again hopelessly beyond his reach.

Looking at the same subject from the other side, we find certain positive characteristics in the materials in which the sculptor works which challenge attention. His statues are commonly of metal or stone, materials which are exceedingly heavy and hard, as we know by a thousand experiences. Stone, moreover, is brittle, while metal is tough and more or less ductile, both being unlike the things whose forms he imitates.

Here at the outset, therefore, we find the imitation of nature limited by a stupendous unnaturalness. If the

artist wishes to suggest nature to us he must first of all make us forget this unnaturalness. This gives rise to a group of devices whose aim is to overcome or lessen the sense of unnaturalness in the material of which these art forms are made. These are known as conventions of the material.

If you wish to make men forget that a thing is stone, never try to conceal the fact. To deceive people permanently is impossible. To deceive them for a moment only calls their attention so much the more sharply to the fact you have tried to conceal. When we start, with surprise, to find that a supposed man is only a wax figure, we think of nothing but the strangeness that wax can look so lifelike. There is no room for ideas about beauty or meaning. Now these are the very ideas that concern art, and a real artist will never scare them out of our heads by startling us with a moment's paltry illusion. He confesses at the outset that his statue is stone, in the hope that you will give the matter of the material no further thought, and devote your attention entirely to the thought he is trying to express. This is the reason why lifelike color is rejected in sculpture. It is just a bit too lifelike. If it could bring the other life characteristics along with it, all right; but since it cannot, it incurs the danger of startling us with a moment's half illusion, and so reminding us of what the artist wishes us most of all to forget, namely, that this is stone.

The same reason that prohibits realistic color prohibits realistic forms in cases which seem to do violence to the nature of stone. Thus, it will not do to imitate too closely loose and fluffy locks of hair, delicate leaves, etc. Extreme cleverness in cutting these forms at first seems a gain, as being a closer imitation of nature, but we soon perceive that the idea thus suggested is not nature, but stone. Instead of thinking of the beauty of the hair or the leaf, we think of the wonderful stone-cutting, and

marvel that so brittle a material can be made to take such delicate forms. Here, again, the artist has missed his aim. He has made us think of the difficulties presented by the material and of his cleverness in overcoming them, instead of making us think merely of the natural objects which he is trying to suggest. Hence it is a maxim of art that sculptured forms must be lithic or stone forms rather than strictly natural forms. Strange as it may seem, the best way to make us forget the material is to make large concessions to it. If stone is used to suggest other things, it must be used in strict conformity to its own nature, else it startles us and ultimately displeases us by a sense of incongruity. When we first behold the incredible intricacy of a late Gothic screen or a ceiling like that of Henry the Seventh's chapel in Westminster, we say: "How wonderful!" and go away, thinking we have praised it. Only later do we discover that we have unconsciously uttered a merited criticism. We are amazed that stone can be made to assume forms so uncongenial to its nature. If the artist wishes to leave us free to enjoy his thought of beauty, he should carefully choose to execute in stone only those forms which are consonant with its nature. How widely these forms will differ from those of the thing imitated, the varying nature of the material will determine. Stone will dictate forms of one kind, bronze of another, pottery of another, and so on. All these forms will be made unnatural in order that they may seem natural.

This same stoniness of sculpture imposes limitations in the way of attitude, grouping, etc., quite as imperative as those we have considered. Stone is heavy and brittle, and hence durable structures in stone must be solid and broad of base. Statues and groups of statuary are no exception. The experience of centuries of art experiment is, therefore, that sculpture, to be satisfactory, must be arranged in compact groups and in something

of a pyramidal form. This is not always what nature would suggest, but an imperfect suggestion of nature left undisturbed is more satisfactory than a vivid suggestion neutralized by an alien impression. A stable pose or group, is, therefore, to be secured at any cost. One of the surest signs of decadence is the adoption of sensational and startling attitudes which sin against the eternal repose of stone.

An instance of the concession required to secure such a group is to be found in Michael Angelo's *Pietà*. The Madonna holds the dead Christ in her lap with such a disposition of head and limbs as to form an admirably compact group of this all but impossible composition. But to secure this result the artist has been compelled not only to clothe the Madonna in voluminous drapery, but to represent her as considerably larger than the Christ. Such modifications of nature are easily criticised, but in a really successful work like this they are unnoticed, save by the hypercritical. That is their sufficient justification. Art is a study in impressions, a science of seemings. More truth to nature in this case would have given us stones to think about, not persons, and so would have wholly defeated the artist's purpose.

This same principle forbids the representation of some things altogether in sculpture. Thus, the flames which are so conspicuous in the Flemish representations of Hell, the clouds in which the decadent sculptors of the eighteenth century delighted, these and similar phenomena are hopelessly incapable of representation in a substance so alien to their own nature.

Strangely enough the same difficulty sometimes requires an opposite treatment. Hair, foliage, etc., must not be represented in too much detail. They are best when merely suggested or hinted at. But there are other cases where even the fullest expression of form seems inadequate, and the sculptor finds himself impelled to exag-

gerate. Take the case of a curtain drawn straight and smooth. We have no trouble in recognizing it and appreciating its essential character. But let the sculptor reproduce it in stone, and we scarcely distinguish it from a stone wall. The reason is that a curtain hanging smooth has no very distinctive shape. It is much the shape of a stone wall, and so when made in stone it is at once mistaken for a wall. As a curtain it had color and texture, two qualities which enabled us to distinguish it with ease, but in the copy these disappear and we suddenly discover our dependence upon them. But copied in stone it looks like stone and not like curtain.

Something of this same difficulty is encountered whenever we deal with fabrics in art. Curtains are not very frequent subjects in art, but draperies on the human figure are one of the constant elements in sculpture. Draperies hang from the human figure, after all, a good deal like curtains. Natural folds, even of the softest materials, are usually broad and simple folds whose form tells us very little. Our consciousness of the character of the material is due not to their shape but to their texture as suggested by color, sheen, etc. When these are lost, as they must be in the marble copy, the drapery, if true in form, refuses to look like soft and yielding fabric; it looks like stone.

What can be done to remedy this defect in the texture of our drapery? To reproduce the color and sheen of the original is impossible. We have nothing but form, and this is insufficient. The answer is simply, make form do double duty. After all, form does tell us something about texture. The smoothest curtain has some bends or undulations that suggest the yielding nature of cloth, and if we finally detect the real intent of the marble copy it will be by taking account of these folds or undulations. The more there are of them the easier we make it out. The lesson is plain. If the sculptured drapery

doesn't seem so clothly as it should, put in more folds. Suppose that in nature folds are responsible for a quarter of our sense of texture, the rest being due to color, light, touch, etc. Now, since we have but one-quarter of the impression of nature, let us put in four times as many folds as nature does.

This is about what the skilful sculptor does. The early, naïve sculptors make the mistake of making the fold forms perfectly natural, and their drapery always looks like stone, or at the best like gingerbread. The later art makes the folds look very natural, by the very paradoxical process of making them unnatural.

A similar convention grows up in connection with motion. If marble cannot be given the texture of cloth, still less can it be endowed with motion. Nothing is so impressively motionless as stone. The wise sculptor will, therefore, refrain from attempting too much in this line. The greatest works of sculpture have always represented subjects permeated with a deep spirit of repose, which accords with the impressive restfulness of stone, and so allows its stoniness to pass unnoticed. But to wholly debar sculpture from suggesting motion would be to unduly limit its field. Motion is so universal a characteristic of life that we cannot get very far in the representation of life without it. How can the sculptor represent motion?

If the statue is a nude, motion can be suggested by attitude. Transition attitudes, to be sure, are apt to lack the stability desirable in all works in stone, and so must be adapted with great care. What with the feebleness of all petrified attitudes on the one hand, and the necessary concessions to stone on the other, the motion suggested by attitudes is apt to be rather tame. It may be said without hesitation that no nude statue representing motion approaches in vividness and reality to the more quiescent works of Praxitiles or Michel Angelo. More

expressive than attitude is, perhaps, the study of the muscles in their subtle contrast between tension and relaxation. But here the most delicate suggestions are largely lost upon us because we are not trained to notice in real life these differences which are concealed under clothing. We have not the opportunity of the Greeks.

Turning now to the draped figure we see at once that these means of representing motion are lessened or altogether lost. Drapery conceals the play of the muscles and disguises the attitude of the figure. But significantly enough, it is draped figures which in sculpture suggest motion successfully, and the means by which that suggestion is made is the drapery itself. Motion encounters resistance in the air, and this "wind of motion" agitates the drapery. To represent this drapery as agitated, therefore, adds a new and powerful suggestion to the weakened suggestion of attitude. And here again, the sculptor finds he can successfully exaggerate. The actual agitation of drapery in motion is slight. A lady may walk rapidly along the street or across the room, and her smooth hanging skirt will scarcely be ruffled. But no sculptor or painter would so represent it if he wished to represent her as in motion. Instead of the inappreciable effect of a three-mile gait he would represent her skirt as agitated by a twenty-mile breeze, making up by hyperbole here the inevitable tameness of his other suggestions. By an artistic extravagance he thus counteracts a limitation which inheres in the character of his art, and the net result of these counteracting unnaturalnesses is a natural impression.

This is by no means the end of the conventions of sculpture or even of the conventions of drapery. These shifting forms, so convenient in their flexible lines and shadows, are made to do duty in a multitude of connections which have no warrant in nature. Manipulated in the interest of texture, manipulated in the interest of

motion, they are manipulated in the interest of composition, of decoration and of almost every interest. Ghiberti wishes the long and sinuous curves which are his sign manual, his handwriting, so to speak, and as figures, trees, etc., cannot be greatly manipulated without attracting our notice, he finds in the unobserved folds of drapery his opportunity. The long sweeping curves which characterize his draperies are utterly unnatural — real drapery folds along straight lines and bends in kinks or angles — but these folds irresistibly suggest the grace which the great magician loved so well. Drapery supplies the rhyme and meter by which the prose of nature is turned into the poetry of art.

That there is danger in these conventions goes without saying. Ghiberti's curves degenerate into a mannerism even in the master's own hand, the melody displacing the meaning it was meant to express. The hyperbole of motion passes into extravagance and absurdity. The limit of art is passed when we become conscious of the discrepancy between nature and art. Then fancy becomes fantastic and art degenerates into artifice. Meanwhile, intent upon his clever juggling, the artist ceases to observe nature, and in his care to simulate the naturalness that is denied him he overlooks the naturalness that is within his reach. Soon the artist ceases to respect nature and the observer to look for it in his work. Art has become mere decorative prettiness, arbitrary and inconsequential. Then comes a reaction. The old art is condemned as trivial and false. Return to nature is the invariable cry. But the return to nature invariably encounters the old difficulties, and these in turn produce the old conventions. And just because human nature always manifests the same weakness, the artist again becomes entangled in the meshes of his own cleverness and vanity, and art again goes out in a carnival of extravagance and artificiality.

Special Bibliography.

Number Eleven.

From the mass of Raphael literature we select a relatively small portion calculated by its well-digested information, its suggestive criticism, and its availability, to be especially useful. For full lists see Eugène Müntz, *Les Historiens et les Critiques de Raphael*, a volume entirely devoted to bibliography; and the Blashfield and Hopkins edition of Vasari's *Lives*, volume III. Vasari and Passavant have furnished material which later writers have elaborated, or pruned and corrected. The attention given by recent writers to correct attribution has resulted in numerous changes of ascription of pictures, and the lists given by the writers of the seventeenth and eighteenth centuries and even to the middle of the nineteenth, must be considered unreliable in the light of recent research.

Raphael has not been subjected to so many of these changes as have certain other painters — Leonardo da Vinci, for example. There is little division of opinion as to what designs were furnished by him and the controversies rest mainly on which of his assistants was engaged on the work in question, and where, in the progress of the work, the assistant stepped aside and the master took his place and carried the painting to completion. At this stage of the student's work a knowledge of these controversies is not useless; the qualities that make Raphael preëminent in composition, in chiaroscuro and sometimes in color, should be understood to fit the student for an intelligent estimate of his genius. Morelli and Crowe and Cavalcaselle should be particularly mentioned for analysis of style.

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Bigot, CHARLES. *Raphael and the Villa Farnesina*, Ill. London, Kegan Paul, 1884. Limited edition. 42s.

Illustrations are exquisitely engraved. The text, explanatory and historical, is very valuable.

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Chapin, WILLIS O. *The Masters and Masterpieces of Engraving.* Ill. N. Y., Harper, 1894. \$10.00.

Rich in information and pleasing in style.

Crowe, J. A., and Cavalcaselle, G. B. *Raphael: His Life and Works.* 2 v. London, Murray, 1882. 1885. Imp. by Scribner. \$12.60.

Marked by the same untiring investigation and voluminous criticism that distinguished their *History of Painting in Italy*. However other writers may dissent from their conclusions these works must always rank as high authority.

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D'Aubigné, MERLE. *History of the Reformation.* v. I. London, Routledge, 1890. 3s. 6d.

Delaborde, HENRI. *Engraving: its Origin, Processes and History.* Ill. London and N. Y., Cassell, 1886. 10s. 6d.

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It has been said of Grimm that he is to German literature what John Addington Symonds is to English. His thought is lucid, his views broad, his diction brilliant and suggestive. The *Life of Raphael* is unfinished; of the six chapters in the volume cited, each is devoted to the discussion of a single painting or closely related group of paintings; but the circumstances and growth of Raphael are so amply and suggestively treated in this connection that the reader lays down the book with no sense of void or incompleteness. The last chapter, "Four Centuries of Fame," tracing the rise and development of the Raphael Cult, is of very great value. The Essay, *Raphael und Michelangelo*, published separately as well as in collections of Grimm's essays, is a classic. *Albert Dürer* is recommended particularly because of its numerous engravings, illustrating the sixteenth century style of which Dürer set the standard in Italy as well as north of the Alps; for such illustration the more accessible monograph on Dürer in the Knackfuss series, 1900, is also recommended.

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The earlier publications may, perhaps, be found only in long established libraries, but well repay one for the search.

Karoly, KARL. *Raphael's Madonnas and Other Great Pictures.* Ill. London and N. Y., Bell, 1893. 21s.

A quarto volume of reproductions and explanatory text; the first of unusual beauty, the second abounding in information.

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Masters in Art. Raphael Sanzio. Part 12. Boston, Bates & Guild. December, 1900.

Morelli, GIOVANNI. Italian Masters in German Galleries. London, Bell, 1883.

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Muntz, EUGÈNE. A Short History of Tapestry. London and N. Y., Cassell, 1885. 5s. **Les Historiens et les Critiques de Raphael.** Paris, 1883. 6fr. **Les Tapisseries de Raphael au Vatican.** Ill. Paris, Rothschild, 1897. **Raphael: Life, Works and Times.** Ill. N. Y., Armstrong, 1882. \$9.00.

Müntz's Life of Raphael, like his Leonardo da Vinci, is the result of extensive research and a monumental work. Many of its illustrations are photographs of excellent quality for this purpose. It is the most complete biography of this artist and his times in English, and is written in a fascinating style.

Pater, WALTER. Raphael: in Miscellaneous Essays. N. Y., Macmillan, 1895. **The Story of Cupid and Psyche,** from the Latin of Lucius Apuleius, illustrated with drawings by Raphael, from engravings by Marc Antonio Raimondi. N. Y., R. N. Russell, 1901. \$3.00. Mosher. 75c.

Perkins, CHARLES C. Raphael and Michelangelo. A critical and biographical essay. Boston, Osgood, 1878. \$5.00.

Recommended for its sound and discriminating criticism.

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A history of the palace, in brief, and description of its more notable art treasures. The well selected illustrations include a "partial plan" of the palace and several architectural views, some sculptures, and numerous paintings well distributed through the schools.

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The original work dates from early in the nineteenth century, but in its revised edition is still the most complete work on the subject.

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v. 47 : 1882, v. 50 : 1889, v. 64.

MCCLURE'S MAGAZINE, 1902. v. 18.

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Lesson 1.

TIMOTEO VITI (della Vite). 1469?–1523.

A precursor of Raphael.

Outline for Study.

Timoteo's goldsmith training; influence of earlier Lombard masters; student period in Francia's bottega and relations between the two.

Timoteo's residence in Urbino; opportunities for acquaintance with Raphael; similarity in the works of these two artists; re-appearance of Francia's types in Raphael's holy women.

The moot question whether Timoteo was master or follower of Raphael.

Topics for Further Research.

The traditional Mary Magdalen.

Questions on Special Pictures.

No. 3570^b — Youthful Jesus.

This beautiful bust of pronounced Lombard characteristics was formerly attributed to Cesare da Sesto.

Compare, in shape of face, type of features, treatment of hair, carriage of head, general sentiment, with 1997^b, 1996^b, 1986^b. Is there any resemblance to Francia? To Costa? What spiritual suggestions are here embodied? Has this youth passed through the normal experience of a child? What is the Scriptural idea of the boyhood of Jesus? How may the record of a lifetime, long or short, be read in a painted face?

Is his beauty that of material form or of expression? Is the decorative idea prominent?

No. 3575^b — The Magdalen in the Desert.

Is the Cave a natural formation? Is the landscape skilfully represented? Is there Scriptural warrant for

placing Mary Magdalen here? What attributes of the Magdalen are present? Is this representation psychologically satisfactory? Is it the work of a profound thinker? Is it as significant as the Youthful Jesus?

What elements of beauty are here? Do you recall another picture where the female anchorite is represented with such abundant hair? Is the mantle painted with a view to grace, texture, truthfulness?

Would it not have been easy to make this a stiff, uninteresting picture? How has the artist avoided such an effect? Does it denote a scientific study of design? Is there an elaborate arrangement of leading lines? Or a brilliant effect from opposing masses of light and dark? Is it conceived in a naturalistic temper?

SELECTED WORKS.

357^{ob}. . . Brescia — Martinengo Coll. : Youthful Jesus.
357^b. . . Bologna — Gallery : Magdalen in the Desert.

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In addition to the above references, allusions to the relations between Timoteo Viti and Raphael may be found in all recent biographies of the latter.

RAPHAEL SANZIO (Raffaello Santi). 1483-1520.

"The great assimilator."

Outline for Study.

INTRODUCTION.

Various lines of art and research that engaged Raphael's attention; consider as a painter,

decorator, sculptor, designer of architecture, archæologist; his capacity for work and unflinching enthusiasm.

Raphael's eclecticism; receptiveness of his mind; practical knowledge of the requirements of technical perfection in art; his facility in design; mastery of composition; creator of "final types" of prophets, priests, madonnas, etc.

Sienese and Ferrarese traits in his paintings; his purity of taste; the supreme beauty of his work, its freedom from singularity, its sincerity.

An estimate of the master's power and methods imperfect without a knowledge of his preliminary drawings; the large amount of such material extant.

PERIOD OF FORMATION.

1483-1500.

In Urbino.

Raphael's birthplace; the court of Urbino — its intelligent and generous care for the arts; Giovanni Santi's heritage to his son.

Conjecture as to Raphael's first instructors; fundamental traits of character revealed in his earliest paintings; Vision of a Knight; little St. Michael.

1500-1504.

In Perugia.

Raphael in Perugino's bottega; Perugino's style versus Timoteo Viti's; Raphael's modification of Perugino's ideals.

The religious temper of Umbrian art and Raphael's interpretation of it; his paintings during the Perugian period; indebtedness to his master in Coronation of the Virgin and the

Sposalizio; characteristics of these paintings that were retained throughout his life.

[See "Sposalizio at Caen," Berenson, *Study and Criticism of Italian Art*. v. II. 1-23.]

Raphael's connection with Pinturicchio; the so-called Raphael's Sketch-book at Venice.

Urbino revisited; St. George and the Dragon; Raphael's portrait.

1504-1508.

Florentine period.

First visit to Florence; the intensity of art interest in the Tuscan capital; incentives to more vital work; the brilliant group of artists assembled there in 1504; the cartoons of Leonardo and Michael Angelo.

Traces of Leonardo's influence; portraits of Agnolo and Maddalena Doni; lack of subtlety in early portraits.

Raphael's devotion to the study of anatomy; emancipation from the limitations of Perugino's school.

Intimacy with Fra Bartolommeo and its effect upon Raphael's art.

Return to Perugia; the fresco of San Severo another proof of the artists' eclecticism and a forerunner of the "Disputa." (See 3435^b.)

Second visit to Florence; Raphael's growth in mastery of composition and expression; the Entombment for Atalanta Baglioni; this period productive of altarpieces and small Madonna pictures.

Questions on Special Pictures.

No. 3402^b — Vision of a Knight.

This painting, less than 5 x 7 inches, is one of the earliest extant examples of Raphael's work. The allegory is inter-

preted as the choice which each true knight must make between duty and pleasure.

How would you explain the picture were its title not given? Do the two maidens successfully express two contrasting ideas? Is there an endeavor to make the moral lesson paramount? Are grace and beauty the main motives? Does the touch of mysticism add charm to the picture? Does it detract from its interest? Was the artist hampered by the requirements of the allegory? Are the figures correctly drawn? Are the attitudes natural? Movement free? Is this a satisfactory representation of slumber? Cf. 1900^b.

Does the landscape bear the proper relation to the figures in proportions? In *chiaroscuro*? How is the effect of distance produced? Was this a familiar landscape to Raphael? Have you seen it in other pictures? Cf. Pinturicchio, Perugino, Francia and the Florentines. Why is the tree introduced in the foreground? Does it fulfil its purpose? What is noteworthy in its treatment?

What evidence in this picture of maturity or immaturity? What traces of originality? What of imitation?

No. 3405^b — St. Sebastian.

This picture, formerly ascribed to Eusebio di S. Giorgio or to Lo Spagna is now given by Morelli and Berenson to Raphael.

How do you know that this is intended for St. Sebastian? How does it differ from other representations? Cf. 3218^b, 2016^b, 1905^b. In what respects does it follow traditional treatment?

Was the subject, as a character presentation, deeply felt by the artist? What motives can you suggest for painting this bust? Is it an example of good drawing?

Do such marked resemblances exist as to prove the influence of Perugino, Timoteo Viti or other painters? Does the treatment of the hair recall other artists? (Compare carefully and discover the source of inspira-

tion for this picture.) Is this type found in other paintings by Raphael? What other artist could have painted such a head — so naïve, beautiful, pure?

No. 3408^b — Marriage of the Virgin.

No. 3409^b — Detail of 3408^b.

This picture, known as the Spozalizio, was painted for the church of San Francesco at Citta di Castello, an Umbrian town for which several of Raphael's early works were executed. In Berenson, "Study and Criticism of Italian Art," volume II., will be found an interesting comparison of this with the very similar picture at Caen, France, long attributed to Perugino. The architecture suggests the work of Bramante, Raphael's distinguished fellow-townsmen.

What effect has the temple on the composition? Is its form adapted to the picture? Is the curve of the frame repeated or suggested in the painting?

Does the bridal party appear to stand on level ground or on an inclined plane? Was this the artist's intention? Are the distant groups of figures in correct proportion to those in the foreground? What other artists have introduced similar groups in the middle distance and background? Has Raphael improved upon them?

Is 3408^b filled with life and movement? Is it characteristic of every great artist that his creative energy seems not to flag in any part of his composition? Are the figures without affectation? Are they modified in the interest of beauty? Is there variety in this respect? How do you explain it? Is there any mannerism common to this and the maidens of 3402^b and to 3422^b? How does the emblem carried by Joseph differ from those carried by the others?

Are the heads of 3409^b the same type as St. Sebastian? Is the type original with Raphael or derived? Cf. 1951^b, 3053^b. Is difference in age satisfactorily expressed? What advance in 3409^b? Cf. 1896^b, 1900^b, 1907^b, 1910^b.

Which of these pictures is distinguished by greater vivacity? Compare the head in the center of 3409^b with any later work by Raphael, especially Madonnas. Is it excelled in delicacy, in unconscious beauty, in spirit? How great was Perugino's influence over Raphael at this time? How far was the latter an independent artist?

Compare 3408^b with 1897^b. Which of these compositions best fills the space allotted to it? In which are the foreground figures best distributed? In which more depth of space? More repose? Which the more like a real event?

No. 3426^b — The Entombment.

Painted by order of Atalanta Baglione for the family chapel in S. Francesco, Perugia, in memory of her son Grifone who had been killed in one of the bloody family feuds for which Perugia was famous. The altarpiece consisted, besides this large panel, of a tympanum representing God the Father with angels; and a predella of three panels. The tympanum is still at Perugia and the predella at the Vatican. Numerous studies exist, showing how carefully Raphael prepared for this, the most important of his early commissions and how his conception of the event changed as his mind dwelt upon it.

Is this composition well knit together? Are there any elements that distract attention from the central thought? Is there a rigid economy of accessories — do all serve to explain the event?

Was the picture painted chiefly because of a religious impulse? Is the composition realistic in all its details? Is it dramatic? Is emotion overwrought? Is action properly restrained? Is there a natural contrast between the rigidity of death and the flexibility of living forms? Who is the splendid youth at the feet of Jesus? Compare the sitting figure at the right with 3801^b. How has Raphael modified this suggestion? Is it equally appropriate in the two pictures? Why did Raphael choose it?

Compare with Perugino's Deposition, 1909^b. Which

work is the more sincere? More reposeful? Do they represent in a suitable manner two consecutive moments of the event? Does this explain their different treatment? What is there in Raphael's choice of subject that offers especial incentives to a young artist? Is there the same kind and degree of difference between these two pictures as between the two of the Sposalizio?

Has Raphael's Entombment the grace and beauty of his Sposalizio? Is it technically more free? Compare both with his later work. Which expresses the best tendency of Raphael's art? Which did he follow out most consistently?

SELECTED WORKS.

- 3402^b . . . London — National Gallery. Vision of a Knight.
- 3405^b . . . Bergamo — Lochis Coll. St. Sebastian.
- 3408^b . . . Milan — Brera. Marriage of the Virgin.
- 3409^b . . . Group of Heads: Detail of 3408^b.
- 3426^b . . . Rome — Borghese. The Entombment.

Lesson 2.

THE MADONNAS OF RAPHAEL

Outline for Study.

Evolution of the Madonna ideal: ^a The ceremonial Madonnas of Byzantine art, symbol of the church. ^b The Madonna enthroned. ^c The mother filled with foreboding for her child. ^d The frankly human type, full of the joy of life.

Importance of the Madonna subject in a survey of Raphael's work; his steady growth in feeling, power and subtlety, traceable from the Solly Madonna to Madonna di San Sisto.

Qualities that bring all of the Madonnas into resemblance to each other; Madonnas in which the same model is apparent; variety in pose and grouping.

Madonnas of the Berlin Museum; evidences of a youthful mind.

Madonnas and Holy Families of the Perugin-esque period; reminders in dress and sentiment of earlier types.

The Florentine Madonnas; fusion of Umbrian and Florentine characteristics; Raphael's interest in landscape; indications of acquaintance with Leonardo's work; increasing skill in the composition of Raphael's groups; Fra Bartolommeo's influence.

Raphael's interpretation of the Christ-child; the part played in his designs by angels and cherubs.

Madonnas of the Roman period indicative of a change of feeling; freedom in handling; evidence of the hand of assistants.

Perfection of Raphael's art in this field; damaging restorations to which many of his pictures have been subjected.

Questions on Special Pictures.

Peruginesque period.

No. 3400^b — Solly Madonna.

On wood, nearly life-size. Named from the private collection from which it was acquired by the Berlin Museum. Painted about 1502, according to Morelli, after a drawing by Pinturicchio.

What evidences of immaturity in this work? Is it the same kind of immaturity seen in the works of fourteenth century artists? Does Madonna's figure give the impression of fulness and solidity? Is she graceful? Are head and hands naturally posed? Are hands well drawn? How correctly are features proportioned to the face in either mother or child? Cf. 1938^b, 1937^b, 1910^b. What resemblances in shape of face, features, the Child's body?

Is the Child normal in shape? Is he comfortably seated? How is he draped? Is there a similar effect of drapery elsewhere in this picture or in other Madonnas by Raphael? What does Madonna's dress suggest? Is the bird a religious symbol or a plaything? Is the *motif* of the open book a frequent one? Does Raphael repeat it?

Is the landscape properly subordinated to the figures? Is it reminiscent of Perugino or of Pinturicchio?

Is Madonna a new type? Cf. 1896^b. Is this type, in a modified form, common to Raphael's Madonnas? Is this daintiness characteristic of them? Is the sentiment of the picture profoundly religious?

No. 3410^b — Madonna del Granduca.

("The farthest advance of which the Peruginesque type was capable.")

Wood, about two-thirds life size. Painted 1504. Few works

by Raphael equal this in delicacy of coloring and finish. The name is taken from Ferdinand III., Grand Duke of Tuscany early in the nineteenth century, who prized the picture so highly that he carried it on all his journeys. It had previously been in the possession of a poor woman, who, ignorant of its value, sold it for twelve scudi (about twelve dollars).

How does this differ from 3400^b in bearing, sentiment, drawing, technique? Is the drapery more successfully treated? What has the Child gained?

In what consists the perfect loveliness of this Madonna? Is she particularly distinguished by maternal feeling? Cf. 2450^b, 3423^b, 3027^b, 3418^b, 3460^b, 3530^b. Is there a mystical element? Cf. 1630^b.

Florentine period.

No. 3418^b — Madonna di Casa Tempi.

Owned in the seventeenth century by the Tempi family of Florence. Sold, 1829, to King Ludwig of Bavaria. Morelli considers that it was painted near the time of Madonna del Granduca.

What change is denoted by the attitude of the mother toward the child? Cf. 3400^b, 3410^b. Is it carried out in other details, dress, features, drawing? Is the loss of simplicity regrettable in this case? If an altarpiece, would this inspire a deeper devotion than the others?

Is more life infused into this? Is the action wholly natural? Is feeling intense or restrained? Does the child warmly respond to his mother's caress? Would true art permit that? What part of an incident like this is fitting for artistic reproduction?

No. 3414^b — Madonna del Cardellino: detail.

No. 3423^b — La Belle Jardinière.

(Old number, 2450^b, published with Outline Number One.)

No. 3427^b — Madonna del Prato.

These three Madonna groups, painted from 1505-1507, illustrate, perhaps, the best side of Raphael's art. Each is placed in a landscape, each consists of Mary with the infant Jesus and

John the Baptist. Fra Bartolommeo's influence is believed to be shown in the shape of these compositions. All are on wood.

Madonna del Cardellino (of the Goldfinch, which John brings for Jesus to caress) was painted as a wedding gift for Raphael's friend Nasi, of Florence; it was broken in many pieces when an earthquake destroyed its owner's house, 1548, but was skilfully repaired; the head only is reproduced, to illustrate more clearly Raphael's type of beauty. La Belle Jardinière was purchased by Francis I. from a merchant of Siena and was one of the royal collection that formed the nucleus of the Louvre galleries. Madonna del Prato (of the Meadow) was a gift from Raphael to Taddeo Taddei as a token of gratitude for his entertainment at the latter's home while in Florence.

What geometrical form do these groups suggest? Has the artist had any difficulty in adapting it to his subject? Is it too obvious? Has he produced quiet, harmonious groups without emphasizing leading lines?

Have the Madonna faces gained in expressiveness? Were they inspired by the same model? Are they still in the manner of Perugino? Is Leonardo's influence evident? Is the beauty of these types physical or spiritual? Do they suggest intellectual ability? Observe the dressing of the hair—where else is this coiffure found in Raphael's works?

Are the children more intelligent? Is John's attitude accidental or intentionally devotional? Is the Christ-child divine? What change in the children's forms? Cf. 342^b. Are they too graceful for infancy? Are proportions, hands and feet faultless? How do they compare with children by other artists? Cf. Perugino, Pinturicchio, Leonardo, the della Robbia and later sculptors.

How has the artist led the eye into the extreme distance? What effect have these landscapes upon the sentiment of the pictures? Is such use of landscape original with Raphael? Are these thin-foliaged trees a mannerism or did they actually exist? Cf. Perugino and Pinturicchio.

No. 3421^b — Madonna del Cordero.

(Also called Holy Family with the Lamb.)

8¼ x 11½ inches. Painted with the utmost taste and transparency; the gem of the Raphaels in the Prado.

How much of its interest does this group owe to its setting? Does the landscape resemble others of this period? What change in the tree? Why is the flight of birds introduced?

Is there any suggestion of divine symbolism? Is this more than a pretty domestic incident? Is there any deeper feeling in Mary and Joseph than parental amusement? Where has this *motif* of the child playing with the lamb occurred before in our study? Is there any connection? What would this indicate as to the time the picture was painted? Why not much later? Which of the pictures referred to has the most spiritual significance?

Where else in Raphael's paintings may this child's counterpart be found? Is he always the same graceful, warm, beautiful little creature?

Is the form of the composition pleasing? What curves are repeated?

No. 3422^b — Madonna Ansdei.

(Called also the Blenheim Madonna.)

On wood, 9 x 5 feet. Painted the same year as the Entombment, by order of the Ansdei family, for the chapel of St. Nicholas, San Fiorenzo, Perugia. In the collection of the Duke of Marlborough at Blenheim before it was purchased by the British government for \$360,000 (the largest sum ever paid for a single picture). It is unusually well preserved.

It is one of the class of pictures known as *Santi Conversazione*, although those compositions are seldom limited to as few figures. The two saints are John the Baptist and Nicholas of Bari. The predella, containing scenes from the life of John the Baptist, is separated from the main composition.

What is Madonna's occupation? Has this idea been presented before in your picture study? Which of the

preceding Madonnas does this most resemble? Is there anything in the place for which it was painted, the object it was to serve or in Raphael's experience from 1502 to 1505 to account for this?

Are the saints strongly contrasted? Is that demanded by the legends concerning them? Does this correspond with the ordinary pictorial conception of John the Baptist? Of what material is his cross? Are his limbs well modeled? Does this position of the feet occur in other pictures by Raphael? Cf. Perugino. What emblems accompany St. Nicholas? Where else has Raphael represented an aged countenance in a similar manner? Is advanced age unmistakable in these instances?

To what extent is Raphael original and independent of Peruginesque influence in this work? Does it seem to belong to the same period of advancement as *The Entombment*?

Roman period.

No. 3462^b — Madonna Garvagh.

(Also known as the Aldobrandini Madonna.)

On wood, 15 x 13 inches. From the Aldobrandini collection at Rome it passed into the possession of Lady Garvagh of London; thence to the National Gallery.

Is this Madonna from a different model? Is the change easily defined or is it too subtle for definition? Is there more freedom of movement? An air of gayety? What change in dress? Is there more seeking for textures?

Are the children a reappearance from a former painting? Is the landscape used with more happy effect in this or in 3422^b? Where is this scene from? Is the group more closely interwoven? Does the picture indicate a more complete mastery of composition?

No. 3460^b — Madonna dell' Impannata.

On wood, nearly 5 x 4 feet. The name is derived from the linen window-pane. Painted in Rome for Bindo Altoviti by

pupils from Raphael's design, with finishing touches from the hand of the master. Bindo parted with it to Cosimo, Grand Duke of Tuscany.

How does this differ from 3462^b in types, sentiment, execution? Is the scene laid in high life or humble? How much do the attendant figures add to the beauty and interest of the picture? In what respect is John the Baptist an innovation? Is his gesture an efficient means of interesting us in the Christ-child? Could a better means have been devised? Is his face one of beauty, of deep meaning? Is his form as refined as is usual in Raphael's work?

Is this type of Christ-child found in other groups by Raphael? Explain the child's action. Interpret Mary's expression. Does she remain ideal in character?

With what success is advanced age rendered in Elizabeth? Is this in accordance with Scriptural tradition?

No. 3487^b — Madonna del Pesca.

(Madonna of the Fish.)

Painted on wood during the pontificate of Julius II., for a private chapel in San Domenico, Naples, resorted to for prayer by persons afflicted with diseases of the eye. Hence the appropriateness of Tobit with the fish that cured his father's blindness. St. Jerome was the first translator of the Book of Tobit. The lion that crouches at his feet is now scarcely discernible in ordinary light.

The picture was taken to Spain in 1644 and placed in the Escorial. On the French invasion, 1813, it was carried to Paris and there transferred to canvas; but returned to Madrid a few years later.

Who is the principal, the superior personage — mother or child? Cf. 3531^b in this respect. Is the Christ-child interested in Tobit more than he usually is in his worshippers? Does Tobit approach hesitatingly? What encouragement is given him?

Is the angel a truly heavenly vision? Is there any

trace of the grossness of earth? Is there any motive for his appearance here but to present the suppliant? Why is the saint so little moved by this vision? Is this a familiar way of representing St. Jerome?

Is this composition in the grand manner? How does it differ in feeling from 3462^b? Are Raphael's early simplicity and lucidity lost here?

No. 3499^b — Madonna della Sedia.

(Madonna of the Chair; called also della Seggiola.)

On wood, 2 feet, $4\frac{3}{4}$ inches diameter. Painted entirely by Raphael's hand probably for Pope Leo X. or some member of the Medici family.

Of what are Madonna and the Child thinking? Has the latter's expression appeared before in our study of Raphael? Does it appear again? Is the little John harmonious with the others in sentiment? Why is he a peculiarly Raphaellesque child? Is anything gained by making the Christ-child older?

Is this a simple or intricate composition? Is it fitted into the enclosing circle without emphasis on any line or form? How are the positions of the figures modified to secure the harmonious adjustment? Are they made unnatural? What spirit is emphasized by this means? What would be the effect of leaving out the upright part of the chair? Is that vertical form repeated? Are the hands expressive? Natural?

Explain the popularity of this picture.

No. 3522^b — Madonna of Francis I.

(Also called the large Holy family of the Louvre.)

Painted on wood; transferred to canvas. Presented to Francis I. by Pope Leo X. in 1518. The color is hard and unpleasing and it is suspected that much of the work was done by Giulio Romano. It is interesting to note that, although this is a late picture (see date above), the drawing for the angel has been found among Raphael's early sketches.

Are there two motives or is interest centered in one? Would the group be complete without Joseph? Is he too large a figure for that position in the background? Is he a portrait? Interpret his expression. What marks this as one of Raphael's latest works? Why is it reposeful despite the excited activity of some of the figures?

Is Madonna's figure girlish or matronly? Is there any change in this respect between his early and late representations of Mary? Does anything similar to the angel with the flowers appear elsewhere in his paintings? Cf. 348^b. How strong is the spiritual element here?

How is this picture allied in feeling to Madonna Garvagh? What phase in Raphael's development do they represent?

No. 3530^b — Madonna di San Sisto.

No. 3531^b — Detail of above.

Canvas, 9 $\frac{1}{4}$ x 7 feet. Painted for the Convent of San Sisto, Piacenza. Long considered Raphael's latest Madonna but recent critics believe that its execution antedates Madonna of Francis I. As Raphael's Madonnas were almost without exception on wood, it has been suggested that this was painted on canvas that it might be borne in processions. The attendant saints, with their appropriate emblems, are St. Sixtus and St. Barbara. The picture is believed to have been painted entirely by Raphael. It was bought, 1753, by Augustus III., Elector of Saxony, and hung in the Dresden Gallery. A copy replaces it in Piacenza.

Does the movement of Madonna's draperies suggest walking merely? On what does she stand? What is her background? Where is her attention directed? That of the Child? Interpret her expression. Is it joy, anticipation? Has it something of apprehension? To what physical feature is this expression due? Study eyes, mouth, contour of face.

Is there a resemblance between mother and child? Is he spiritually her son? How is he changed from the gleeful infant of earlier paintings? Is there loss or

gain in the spiritual content of the picture through reducing the animal beauty of the child? Is his attitude infantile? Is it significant?

Are the saints equally absorbed in devotion? Equally sincere? Why does St. Sixtus point out of the picture? Why does St. Barbara turn her face toward us? Is it a face full of beauty, of earnestness?

Why the rough hair of the child and St. Sixtus and the careless dressing of Mary's? Why the contrast of St. Barbara with the others?

Are the cherubs an essential part of the design? Do they reinforce the impression made by Madonna and the child? Do they dissipate it? In what does their attractiveness consist?

What refinements of design do you notice? Is its general form as evident as in earlier works? Are all parts skilfully united and blended? Is there an economy of line—is every one directly contributory to a well considered effect? Is this observable in the other Madonna pictures?

Cf. 3526^b. Is there a resemblance between that portrait and Raphael's later Madonnas?

Justify the reputation that this picture holds.

General Questions.

Are Raphael's Madonnas distinguished by elegance as well as beauty? Do they suggest superior birth and breeding or are they of lowly origin? Are they characterized by sobriety, earnestness? Are they ever trifling or indifferent? Are they highly intellectual? Have they passed through profound spiritual experience? Is that necessary for the ideal mother of the infant Christ?

What evidences of Sienese influence in the earlier Madonnas? Is this perpetuated in the later?

Does the same type of female form prevail throughout these pictures? Is Madonna's bearing suggestive of motherliness? Are the faintly lined eyebrows a man-

nerism or a feature of the models? Do the changing types of Madonna and child group these pictures into distinct periods? In which do you suspect the work of assistants? (Let your answer be dictated by your own analysis of the pictures, without recourse to books.)

Was Raphaël unusually sympathetic with children? (Compare with the holy infants and putti of many other artists.) Was he capable of passionate emotion? Was he swayed by widely divergent moods? Should you characterize him as a deeply religious painter? What other artists have invested this subject with more interest? More beauty? More spirituality? More significance?

SELECTED WORKS.

- 3400^b . . . Berlin — Old Museum. Solly Madonna.
- 3410^b . . . Florence — Pitti. Madonna del Granduca.
- 3414^b . . . Florence — Uffizi. Madonna del Cardellino: detail.
- 3418^b . . . Munich — Old Gallery. Madonna di Casa Tempi.
- 3421^b . . . Madrid — Prado. Madonna del Cordero.
- 3422^b . . . London — National Gallery. Madonna Ansidei.
- 3423^b . . . Paris — Louvre. La Belle Jardinière. (Old number, 2450^b.)
- 3427^b . . . Vienna — Imperial Gallery. Madonna del Prato.
- 3460^b . . . Florence — Pitti. Madonna dell' Impannata.
- 3462^b . . . London — National Gallery. Madonna Garvagh.
- 3487^b . . . Madrid — Prado. Madonna del Pesce.
- 3499^b . . . Florence — Pitti. Madonna della Sedia.
- 3522^b . . . Paris — Louvre. Madonna of Francis I.
- 3530^b . . . Dresden — Gallery. Madonna di San Sisto.
- 3531^b . . . Dresden — Gallery. Detail of 3530^b.

Lesson 3.

THE FRESCOS OF RAPHAEL.

1508-1520.

Outline for Study.

Art in Rome under Popes Julius II. and Leo X.; cliques at the Papal Court; occasion of Raphael's invitation to the Eternal City.

^a RAPHAEL'S FRESCOS IN THE VATICAN.

The Stanze; their location; preceding decorators; general arrangement of Raphael's frescos there; connected cycle of designs.

Camera della Segnatura. 1509-1511.

Intellectual unity of the plan of decoration and its catholicity; large allegorical designs and personification of abstract ideas—their interrelation; interest of subordinate groups; beauty, dignity and naturalness of individual figures.

Raphael's fresco in San Severo, Perugia, the prototype of the Disputa; his intimate acquaintance with the history of Philosophy indicated by the School of Athens; his ingenuity in allegorical device.

The success of Raphael's endeavor; his mastery of space-composition; adaptation of groups to difficult wall-spaces; interest of Julius II. in his work.

Camera d' Eliodoro. 1512-1514.

Glorification of the church in the person of the reigning pope; scenes from Scripture, history or ecclesiastical tradition invested with double meaning; continuation of the work under Leo X.; Raphael's increasing skill as colorist; the assistance of pupils noticeable.

Camera dell' Incendio. 1514-1517.

Subjects of the frescos, events from lives of the popes ; only the Fire in the Borgo and the cartoons by Raphael's hand ; increase of dramatic temper ; absence of the dignity and repose characteristic of Raphael's best work.

Sala di Costantino.

The work of Raphael's pupils after his death ; his designs modified or changed ; the general scheme historical ; experiments in oil.

Raphael's Loggia ; the decoration in part after Raphael's designs — its distribution ; pictorial portion, scenes from Bible narrative ; wealth of ornamental detail — its connection with discoveries in archæological excavations ; the whole scheme an epitome of the careless gayety and grace of the times.

^b SIBYLS OF SANTA MARIA DELLA PACE.

These frescos by Raphael's own hand ; his interpretation of the sibyl character ; influence of Michelangelo ; grace of the arrangement ; assistance of Timoteo Viti.

^c THE VILLA FARNESINA AND FRESCOS OF MINOR IMPORTANCE.

Agostino Chigi, the self-made man ; his display of wealth and patronage of art ; the appeal made to Raphael by Pagan mythology ; the Triumph of Galatea ; the fable of Psyche, designed by the master, executed by assistants.

Frescos in S. Agostino ; in La Magliano ; mythological paintings on the walls of Cardinal Bibbiena's bath room.

Possibilities of Raphael as a *frescante* had he been permitted to work without interruption ; monumental character of his designs ; their

freedom from effort; difficulty of arriving at a just estimate of his work — complication caused by the employment of assistants; popular demand for the dramatic — its influence upon Raphael's art.

Topics for Further Research.

The Vatican Palace.

Librarians of the Vatican.

Erudite Society in Rome during the pontificate of Leo X.; the Pope's character; the Church; Ecclesiastics and polite learning.

The Roman Academy.

The Lutheran Reformation; contrast between Rome as Luther saw it and the Rome of Erasmus and Raphael.

The Story of Psyche; Story of Galatea.

Questions on Special Pictures.

No. 13. Interior view of Camera della Segnatura.

The four rooms called the Stanze of Raphael extend from side to side of a wing of the Vatican. They were used as papal state apartments in the early sixteenth century. Three, the Camera dell' Incendio, della Segnatura and d'Eliodoro are of similar dimensions, nearly square, with windows on two sides; the pendentives of their vaulted ceilings droop low in each corner; thus the upper part of each side wall forms a semi-circular arch, like a vast lunette. The dado, about the height of a man, was once in intarsia with finely carved seats; the wood ornamentation is replaced by paintings in grisaille. The mosaic floor still exists. The entire wall surface was covered with rich decoration which, in the day of its freshness, must have been incomparably splendid. Compare with similar rooms of the fifteenth and sixteenth centuries. The Sala di Costantino was a larger apartment, oblong, with flat ceiling and lighted from one side. In the Reproduction are shown one end of the Camera della Segnatura and part of one long, unbroken side; the paintings are Parnassus and School of Athens and, in the pendentive, the allegorical device variously called Astronomy, Fortune, or Creation of the Worlds.

No. 3435^b — Dispute of the Sacrament.

(La Disputa; or Theology.)

No. 3436^b — Christ. No. 3437^b — Angels.

No. 3438^b — Saints and Martyrs.

Details of 3435^b.

Raphael's first fresco in the Vatican after the completion of the ceiling medallions in this camera. The Italian name, La Disputa, is more exactly translated by the word Discussion. The scene is conceived within the newly projected walls of St. Peter's. Bramante leans over the balustrade at the left; Dante and Savonarola may be seen at the right. Above, ranged on either side of the Savior, are Old Testament worthies, Apostles, and Saints of later creation, each with appropriate emblems.

Trace the main lines of the composition. How far are they suggested by the existing architectural forms? Are they parallel? Are they opposing lines? In how many ways is the circular form emphasized? Are there vertical circles and horizontal ones?

How is the mind led into the distance? Is there an illusion of space that destroys the feeling of a solid wall? Is this admissible in good decoration? How has Raphael avoided this — *i. e.*, how has he preserved the sense of a flat, vertical section?

Is there undue separation between the upper and lower parts of the picture? Is there a reason for this separation? Are they connected in any way? Is the picture empty? Is it too crowded in any part? Is it animated? Are lights and darks agreeably distributed?

Is the arrangement modern for that period? Are the figures conventional? Is the emblem of each saint made prominent?

What is the symbolical significance of this Christ? Who accompany him on either side? Why should one kneel while the other is seated? Is this a common representation of the Trinity? Is it disturbing?

What is the character of the clouds? Are the *putti* inappropriate? How do they help the design? Are the

Saints and Martyrs well characterized? Are the angels well poised? Cf. 3052^b, 1900^b. Are they as full of meaning as that in 3487^b?

Is the picture beautiful in its individual parts? Are these so combined as to make an effective whole? Are they lost in the general effect?

No. 3439^b — Parnassus. (Poetry.)

No. 3440^b — Apollo. No. 3441^b — Sappho: details of No. 3439^b.

The composition is arranged over the top and part way down either side of a window. Apollo and the Muses are environed by poets; amongst them are Homer, Dante, Virgil, Petrarch beside Sappho on the left; Pindar and Horace on the opposite side.

What difficulties did Raphael encounter in designing for this space? Was his design hampered? Was its interest enhanced? Is the grouping unnatural? Is the shape of the space called to mind by the arrangement of figures?

Compare with La Disputa. Is there a similar arrangement of circular groups (*i. e.*, ellipses or circles in perspective)? How is the larger circle broken — what form is taken by the group of Apollo and the Muses? Does that bring the eye back from the distance toward the front of the picture? Why is that an effect to be sought? Do the upright lines disturb the composition? Do they help it? Is it necessary, in good decoration, to parallel enclosing lines?

Where is this assembly supposed to be? Does that modify its character? Does dignity or grace predominate? Cf. 3435^b, 3442^b.

What musical instrument was dedicated to Apollo by classic tradition? What reason for Raphael's innovation? Why are some of the figures here crowned? Why is Dante placed near Homer? Who was Sappho? Was she connected with Petrarch? Is the arrangement natural or fortuitous?

Is this Raphael's first essay in the treatment of a

(pagan) mythological theme? Is his artistic temper particularly suited to it? Is there a similar blending of myth and history elsewhere in his paintings? Why are we not disturbed by such presentation of incongruous ideas?

Is there peculiar beauty in any of the actors? Cf. Raphael's Madonnas. Are all parts of the picture up to the same level? Was Raphael ever less than serious in his art?

No. 3442^b — School of Athens (Philosophy).

No. 3443^b — Mathematicians: detail of 3442^b.

This fresco covers the long, unbroken wall opposite La Disputa. The order in which the great frescos of this Camera were painted, after the first, is not certain. During the painting of La Disputa Raphael's style so developed that it stands, in a sense, apart from the others which are more nearly on the same technical level.

Crowe and Cavalcaselle say, "The school of Athens is simply the finest, the best balanced and most perfect arrangement of figures that was ever put together by the genius of the Italian revival." The subject has been generally considered as connected with Greek Philosophy and Science, and every person in the august assemblage has been named by painstaking interpreters, the two in the center of the composition being called Plato and Aristotle, leaders of two systems of philosophy. On the other hand one or two of the ablest critics prefer a Christian interpretation and believe that the artist intended to represent Paul by one of the central figures.

Where is the scene laid? Is the architecture Greek or Roman? Is this as harmonious an arrangement of lines as La Disputa? What gives credence to the conjecture that Bramante furnished the architectural part of the composition? Are the sculptural decorations borrowed from classic art or myth? Are they disturbing elements? Why?

Is the grouping stiff and formal? Cf. 3435^b. Is it unconventional? Cf. 3439^b. Is there an appropriateness in this? Are these figures full of vigor, activity?

Is the composition laid out on intellectual rather than artistic lines? How many centers of attention? Is each subsidiary group complete in itself? Is it easily and gracefully united with the remainder of the composition? Does the composition resolve itself into lines? into masses? Is there balance? Had Raphael's genius and fancy free and untrammelled play in this work? Is our interest in it due to its intellectual content, its treatment of technical problems, or its beauty?

No. 3446^b — Prudence, Force and Moderation.

(Jurisprudence.)

Over the window on the wall opposite Parnassus. Under this fresco, on either side of the window, are the Emperor Justinian promulgating the Pandects and Pope Gregory VII. promulgating the Decretals.

Why is Prudence double-faced? Why do the faces represent difference of age and sex? Why does she gaze into a mirror and why the blazing torch back of her? Has Raphael successfully handled an inartistic theme?

What symbol is borne by the figure on the right? Has the branch carried by the figure on the left a double significance? Are other symbols attached to her? Were all of these figures painted in the same spirit? Which is largest in movement, more easy, more suave, more characteristic of Raphael's best? Do the putti serve any purpose except that of beauty?

Are the principal figures interested in the same thing? How do they illustrate the idea of justice? Are they isolated? How are they bound together? Are the lines of the bridle repeated in the picture? Is the composition overloaded at any point?

No. 3449^b — Judgment of Solomon.

No. 3450^b — Theology. (Medallion.)

On the ceiling of the Camera, over each of the four large frescos, is a medallion containing an allegorical figure appro-

priate to the subject of the picture beneath; in the pendentives are four square panels, connecting the medallions; their position can be seen by referring to 13. 3449^b and 3450^b are examples of these smaller paintings.

What does the background simulate? Is it obtrusive? Are the figures well relieved against it? Are the groups adapted to their frames? Is the arrangement fettered, mechanical?

Is the story of Solomon's Judgment told simply and clearly? Is it pathetic—exciting? Is the executioner an example of correct anatomy, of strength? (Cf. John in 3422^b.) Is he sufficiently brutal to execute Solomon's order? How does the living infant compare with Raphael's usual Christ-child?

Does Theology resemble the Madonna type? Is she more intellectual? More subtle? Does she suggest the superhuman? To what is she pointing?

Is the decorative character pronounced — *i. e.*, would such a figure as Theology be found in a scene purporting to be from real life? Why? What is the secret of Raphael's power to produce a composition full of repose and grace while apparently violating the plainest rules regarding harmony of line?

From what sources are the *motifs* that form the ornamental border derived? Or are they original with Raphael? What effect has this border on the pictures?

No. 3473^b — The Miracle of Bolsena.

Painted around the head of a window in the Camera d' Eliodoro. The miracle referred to was the flowing of blood from the host at the moment of consecration, thus converting the officiating priest who had doubted the dogma affirming that it was the real body of Christ. Pope Urban IV. who was traditionally present at the service (1286) is painted in the likeness of Julius II. This fresco was almost entirely executed by Raphael and is to-day splendid in the force and richness of its color.

How has Raphael utilized the window frame in his composition? How has he reconciled the straight lines

with the arched top of the wall? Is there a brilliant contrast of lights and darks unusual in his work?

How is the spectator's interest fastened upon the altar? Is there any division of interest among the participants in the scene? Does Julius resemble a Doge rather than a Pope? Is a beard usually worn by the Church dignitary? Who are the figures on the right? Is their curious dress a disturbing element, or does the picture gain by it?

Are there any incongruous incidents that mar the beauty and impressiveness of the picture? How would you account for such? How are the figures relieved and made prominent in all parts of the picture? How does it compare with *La Disputa*? With *Parnassus*?

No. 3476^b — Deliverance of Peter: detail.

Painted over a window. Within the picture (the larger part of which shows Peter in his prison cell, with guards) are three kinds of light—the crescent moon, a torch and the illumination proceeding from the angel. These lights are reflected in the burnished armor of the guards who are in part sleeping, in part aroused by premonition of danger.

Is the angel ideal in its beauty, its effulgence, its simple and noble drapery? Compare with the angels in 3487^b, 3522^b. Is there the same purity, concentration of purpose, unconsciousness of mundane surroundings? Is there suggestion of the earthly in this angel's strength and heavy proportions? Is this an anomaly? Is something similar noticeable in the *Madonnas*? Is there a reason for it? Is Peter well characterized? Does he recall Masaccio? Is the angel's foot a masterly piece of drawing? Compare with the feet of infants in the *Madonna* pictures. Are both correct?

No. 15. Interior view of Raphael's Loggia.

(The plural form of the word, *Loggie*, is sometimes used by writers in this connection.)

The *Loggie* are open galleries, overlooking the courts around

which portions of the Vatican were built. The so-called Raphael's Loggia was designed by himself and surmounted Loggia built by Bramante. It communicates, through an ante-chamber, with the Stanze and also with the Chapel of Nicholas V. This Loggia is divided by arches into thirteen square compartments, each with a vaulted ceiling on which are painted four Bible scenes; in all fifty-two pictures, forty-eight from the Old Testament, four from the New, and collectively called Raphael's Bible. Raphael's work, however, consisted merely in planning and superintending the whole, the paintings being executed by Giulio Romano, Perino del Vaga and Francesco Penni. The pilasters, soffits and spandrels were profusely decorated with stucco ornament and arabesques by Giovanni da Udine.

Since 1813 this Loggia, like that of the Farnesina, has been protected by glass from the weather.

No. 3538^b — Abraham and the three Angels.

Traditionally ascribed to Francesco Penni.

How does the simplicity of the design compare with Raphael's other work? Is the story successfully illustrated? Are there anachronisms? What is the traditional character of Abraham's dwelling-place? Did the angels appear unto him in the dress of his own time? How has Ghiberti represented this incident? How has Raphael usually clothed his heavenly beings? How is the movement of the draperies accounted for? Are the forms *spirituelle*?

Is the execution of the work similar to Raphael's in the Stanze or the Farnesina? Is the distribution of lights and darks decorative? Is the mind pleased and stimulated as it contemplates the picture? Is it good for its place (high above the spectator)? Would it serve as model for a modern wall painting of that subject?

No. 3480^b — The four Sibyls.

No. 3481^b — Angels : No. 3482^b — Sibyls on the right.

Details of 3480^b.

Arranged around the semi-circular top of the opening into a side chapel. Above this fresco is a course of prophets, painted

by Timoteo Viti, who was Raphael's assistant in the work in this church. By some contemporary writers this is considered the finest of Raphael's frescos; and Michelangelo, called in to settle a question of payment, set a high money value on it. The Sibyls, beginning on the left, are the Cumæan, Persian, Phrygian, Tiburtine.

In what spirit are the Sibyls receiving the divine message? Are they filled with the seriousness of their function? Are their thoughts turned toward those to whom the message is sent? What is the source of their inspiration? Has Raphael tried to express the sincerity, the inspired character of early religions? Do the angels and cherubs add impressiveness and reality?

Is the adjustment of the figures to the space arbitrary and artificial? Does it make one forget the shape of the space? Is it more symmetrical than is usual with Raphael?

Does this show his love of beauty to be on the wane? Are there any familiar types? Is there a strength and freedom of movement more nearly allied to the masculine than is usual in his work? How could such a development be accounted for?

No. 3485^b — Triumph of Galatea.

Raphael's frescos in the Villa Farnesina are in apartments that were once open to the air on one side, but now protected by glass. The story of Psyche covered the ceiling panels and spandrels of the Loggia with an allied decoration of little Loves in the lunettes. Galatea is painted on the wall of an adjoining apartment; its companion panel, Polyphemus, toward whom Galatea's gaze is directed, is the work of Sebastian del Piombo, executed before the commission was given to Raphael. The designs of these paintings are by the master; the execution by his assistants.

Did Raphael enter heartily into the joviality of the scene? Is its sportive character expressed in the faces? Was Raphael capable of representing laughter and mirth? Where is his daintiness apparent?

How does Galatea compare with his other feminine creations in beauty, graciousness, refinement? Is the composition confused by the different directions in which the groups are moving? Does she steady it by simplicity of mass in her flesh and robe? Is attention fastened upon her by this means?

What are her emblems? How is her craft propelled? Are any entirely human forms represented? Is the dual character suggested in the faces? Are Cupids' wounds supposed to be as serious as these arrows must inflict? How much would well chosen color add to the sentiment and atmosphere of this picture?

No. 3516^b — Jupiter Consoling Cupid: drawing for a fresco.

Such a sketch as this, scarcely more than indicating the general character of the design, the master probably gave to his assistants. What opportunity was left for the introduction of the assistant's own individuality may be seen by studying this in connection with the finished painting of this series, 3515^b.

Are the youthfulness of Cupid and the venerableness of Jupiter indicated in these heads? Are they accurate drawings of studio models? Does this seem to be the final form of the design (recall the shape of the spandrel)? Is the movement of the figures and draperies fully indicated? Are the general outlines of the group harmonious? Is there unity in the design? What else is needed to finish it?

Which sentiment predominates, sportiveness or dignity? Is humor a dangerous element in art?

General Questions on Raphael's Frescos.

Is inventiveness always active? Does it ever seem labored? Do the compositions ever seem hurried, excited, ill-considered? Have they repose, variety, atmosphere? Are they always in harmony with their architectural environment? Do they open out the wall too much? Is the eye led out into space and left there or brought back?

Is Raphael ever fettered by his subject? In the application of his genius to illustration is there a serious loss of qualities that rendered Florentine work precious? Was he deficient in humor? In what works is the hand of the pupil evident?

SELECTED WORKS.

- 13 . . . Rome—Vatican. Interior of Camera della Segnatura.
- 3435^b . . . Rome—Vatican, Camera della Segnatura. Dispute of the Sacrament (Theology).
- 3436^b . . . Christ: detail of 3435^b.
- 3437^b . . . Angels: detail of 3435^b.
- 3438^b . . . Saints and Martyrs: detail of 3435^b.
- 3439^b . . . Rome—Vatican, Camera della Segnatura. Parnassus (Poetry).
- 3440^b . . . Apollo: detail of 3439^b.
- 3441^b . . . Sappho: detail of 3439^b.
- 3442^b . . . Rome—Vatican, Camera della Segnatura. School of Athens (Philosophy).
- 3443^b . . . Mathematicians; detail of 3442^b.
- 3446^b . . . Rome—Vatican, Camera della Segnatura. Prudence, Force and Moderation (Jurisprudence).
- 3449^b . . . Rome—Vatican, Camera della Segnatura, ceiling. Judgment of Solomon.
- 3450^b . . . Rome—Vatican, Camera della Segnatura, ceiling. Theology: medallion.
- 3473^b . . . Rome—Vatican, Camera d'Eliodoro. Miracle of Bolsena.
- 3476^b . . . Rome—Vatican, Camera d'Eliodoro. Deliverance of Peter.
- 3480^b . . . Rome—S. M. della Pace. The Four Sibyls.
- 3481^b . . . Angels: center, detail of 3480^b.
- 3482^b . . . Sibyls: right side, detail of 3480^b.
- 3485^b . . . Rome—Farnesina. Galatea.
- 3515^b . . . Rome—Farnesina. Psyche offering vase to Venus.
- 3516^b . . . Jupiter Consoling Cupid: drawing for fresco.
- 15 . . . Rome—Vatican. Interior view of Raphael's Loggia.
- 3538^b . . . Rome—Vatican, Loggia. Abraham and the three Angels (attributed to Francesco Penni).

Lesson 4.

a — RAPHAEL IN ROME.

Diversified Activities.

The feverish intensity of Raphael's life under Leo X.; variety of his occupations; popular demand for his works and insistence of princely patrons.

Raphael as a portrait painter; refined characterization; growth as a colorist; lack of subtlety; the popes — Julius II. and Leo X.; Donna Velata; the Cardinal of the Prado: portraits in his frescos and altarpieces.

His designs for architecture and sculpture; appointment as architect of St. Peter's; his absorption in that work.

Tapestries for the Sistine Chapel and their Cartoons; their vicissitudes; the part filled by their subjects in the large and consistent scheme of chapel decoration.

His later altarpieces and easel paintings; increasing elaborateness of composition; emphasis on the dramatic.

The interest and the mastery of Raphael's drawings.

Raphael's interest in archæological research; effect of study of antiques on his style and subjects; his plans for the restoration of ancient Rome; his remarkable executive capacity.

The world's loss in the dissipation of Raphael's energy in these manifold channels; the true greatness of his genius.

Questions on Special Pictures.

No. 3454^b — Portrait of Pope Julius II.

Julius II. of the Della Rovere family was one of the most able and energetic of the Popes. Ambitious to extend and up-

build the dominion of the church, his pontificate, from 1503 to 1513 was remarkable for its activity in war and diplomacy and for its liberal patronage of art and learning. Raphael was in his service from 1508.

Whether the picture in the Pitti is the original portrait is a question. Replicas or copies exist in the Uffizi and the National Gallery, London. The original was placed in a chapel in S. M. del Popolo.

Is this an idealized face? Does it suggest a warlike disposition? An indomitable will, boundless ambition, insatiable activity, pride of position? Does he look like a man of rugged honesty? Is craftiness expressed? Is the benignant character of the office indicated by the Italian word "Papa" (Pope) suggested?

Are there traces of weariness, diminished strength, of burned out fires? Are the frame and limbs instinct with life, with pulsating vigor, or are they pulseless, nerveless? Is there a subtle sense of relaxation? Is it for such a reason a remarkable presentation of advanced age? Are other marks of age wanting that one would naturally expect to find? Are hands of this character possible beyond the prime of life?

Is there a hint of disappointment, of humiliation? Would Mantegna or Leonardo have treated the subject in this way?

No. 3455^b — Vision of Ezekiel.

On wood, 18½ x 13½ inches.

Design by Raphael; believed to have been executed by a pupil—probably Giulio Romano—with finishing touches by the master.

How literally has Raphael interpreted the passage Ezekiel i: 4-14? Is it a painter's subject? What difficulties does it present? Do the figures move by their own volition or are they carried along? Is there a sense of irresistible power?

Is the conception dignified, awe inspiring? Would it be equally so if the symbols were treated less realisti-

cally? Does the Almighty resemble Jupiter in 3516^b? Is this conception of the Supreme Deity original with Raphael or is it in any sense an imitation of the antique? Do the putti add to the interest or the significance of the composition? Can the same be said of the background of cherubs? Which is most stimulating to the imagination?

Is the group well bound together or is its composition loose? What effect on the solidity of the mass has the heavy shadow? Is the eye attracted toward the central figure?

Is there any peculiarity about the clouds? Have they depth? Are they luminous? What is seen below them?

No. 3489^b — Portrait of a Cardinal.

It is not known who is the original of this painting; it long bore the name of Cardinal Bibiena; it has been called the Cardinal of Pavia; and the suggestion has been made that it was Cardinal Cibò, one of the large number of Cardinals created by Leo X. This and the portrait of Leo X. are among the most brilliant pieces of color in Raphael's work.

Does this face contain suggestions of a true monastic life? Of vigils and fastings? Of profound reflection? Is it spiritual? Strong? Ambitious? Does the pose of hand and arm also offer a character suggestion? Would this man successfully conduct an army?

Cf. 3015^b, 2036^b, 1709^b. Which face is most laboriously modeled? In which are sensitiveness and delicacy most manifest? Cf. 1999^b. Which expresses the most power? Which reveals the richer, deeper religious character?

Has Raphael been especially attracted by the artistic aspect of his subject? By details and textures?

No. 3494^b — St. Cecilia.

Painted for the chapel of St. Cecilia, St. Giovanni in Monte, Bologna, at the instance of Cardinal Pucci. This prelate was unable to properly intone a mass because of a defective musical ear. Through the intercession of the saint the defect was remedied.

The musical instruments were painted by Giovanni da Udine. The picture was carried to Paris by the French in 1796; while there it was transferred to canvas and grievously restored. It was returned to Bologna in 1815. The attendant saints are Mary Magdalen, John Evangelist, Paul and Augustine.

Into what parts is the picture divided? Are they bound together in any way? What advantage is there in this?

Interpret the attitudes and gestures of the five saints. Have they a common interest? Are their faces full of meaning? Of spiritual beauty? Where is the Magdalen looking? Does this occur in other of Raphael's pictures?

Are the figures well proportioned to each other? Are they agreeably grouped? Do the heads form a line in harmony with any other lines of the picture? Cf. 3435^b, 3408^b. What effect has this on the picture?

Why are the musical instruments on the ground? Do they add to the beauty, the thought of the picture?

On what does the fame of this painting rest?

No. 3497^b — Lo Spasimo di Sicilia.

Transferred to canvas from wood.

This picture of Christ on the road to Calvary was painted for Santa Maria dello Spasimo of Palermo. It was ordered by influential persons and although the under painting may have been by assistants the over painting was entirely by Raphael.

Philip IV. of Spain acquired the painting in 1662, when it received the name by which it is now known. It was in Paris from 1813 to 1822. It has been cleaned and restored and its original color greatly changed in quality.

Is this conceived in the large spirit of Raphael's frescos? Is it disturbed in action? Would such a scene in reality compose itself on quiet lines? Are there more persons than are necessary to tell the story?

Is the pathos deep, sincere? Are there any evidences of brutality? Of complete indifference to Christ's suffering?

Is the central thought made prominent? Is it brought

out by lighting, by the interest of all about, by its own strong treatment of emotion?

Interpret the attitude and expression of Christ. Does this indicate a profound sympathy with him on the part of Raphael? Is more expressed than is related in Scripture?

Are Raphael's utmost nobility and beauty present in the picture? Where else have you seen so ideal a Christ type? Is the picture conceived without anachronisms?

Are the mechanics of the picture well handled? How is balance secured? Is light concentrated or scattered? Does the distance quiet the uneasy elements in the foreground? Are any of the faces and figures familiar? Does Raphael succeed best in a complicated scene full of figures and showing powerful emotion?

No. 3500^b — Christ's Charge to Peter.

No. 3501^b — The Miraculous Draught of Fishes.

The Tapestries of the Sistine Chapel, for which Raphael's cartoons were designed, were woven in Brussels. There the cartoons were cut into strips for the convenience of the weavers and remained until they were purchased by Charles I. of England, in accordance with the advice of Rubens. Three of the original ten cartoons were lost; the remaining seven are now in the South Kensington Museum.

Is there any falling off in power and beauty from Raphael's characteristic work? Compare 3500^b with 1537^b, 1538^b. Is the resemblance slight? Is it accidental? In what does the later artist excel? Is the comparison an unfortunate one for Masaccio? Compare dates and periods.

Which is the more realistic, 3500^b or 3501^b? Which best interprets the Bible story? Are there competing interests in either? What technical differences in the two designs? Why are the birds and the sheep introduced? Are they equally satisfactory?

Was Raphael's use of the halo constant? Were there

special reasons for its use here? Are principles of physics disregarded in either? Is Raphael's masterly drawing everywhere in evidence? Do the landscape backgrounds enrich the compositions? Do they attract attention from the figures?

Are these designs appropriate for a woven material? Do the same principles apply to tapestry as to other wall decorations?

No. 3526^b — Donna Velata.

(Veiled Lady.)

The identity of this portrait is a mystery. Some critics deny it to Raphael, but the greater number of authoritative writers attribute it to him without question. Much interesting conjecture is attached to the original and it is suggested that she is the fair one to whom his small number of love sonnets were addressed.

Has this the characteristics of a long studied, carefully elaborated portrait? Does it owe its beauty to the physical aspect or to the character suggestion? Is it an intellectual face? Spiritual? Does it exemplify Raphael's art as Mona Lisa does Leonardo's? Cf. 3414^b. Which is the higher type? Why?

Does this face occur in any of Raphael's Madonna pictures? Does it naturally lend itself to such use? Why?

Is the action of the hand natural? Is it the same hand that appears in the master's earlier Madonnas? Does the elaborateness of the dress help or hinder the study of the face? How does it affect the picture as a whole?

No. 3527^b — Portrait of Pope Leo X.

This pontiff was a son of Lorenze de Medici, the Magnificent. Lover of pleasure and accustomed to luxury he was a distinguished patron of art and a humanist. During his nine years' pontificate, his court was disgraced by unseemly revels. His expenditures were without parallel, and his expedients to fill his depleted treasury from church revenues precipitated the Lutheran Reformation.

This portrait, painted with extreme finish, rich in color, was an heirloom in the Medici family. An admirable copy by Andrea del Sarto is in Naples. The Cardinals are De' Rossi, and Giulio de' Medici, later Clement VII.

Do the luxurious accessories seem naturally a part of the man? Does his face betoken conscious power and other high qualities that belong to one who fills a position of great trust and responsibility? Compare with the Medici portraits in Botticelli's picture, 1628^b. Can family resemblances be distinguished? Are all marked by an air of distinction? Has either artist attempted flattery? In which is the painter's art most evident? In what does it consist?

Do his hands indicate nervous vigor? Do Raphael's hands in general express that? What is the case with the hands of Cardinal De' Rossi? Cf. also 3454^b.

Are the Cardinals treated as necessary to the picture or as background incidents? How has the Pope been brought into prominence? Has there been a disposition to conceal unpleasant facts? Has the study of textures, throughout the picture, received more attention than usual from Raphael? Is he revealed as a skilful painter of still-life? As a ruthless portrayer of character?

No. 3545^b — The Transfiguration.

No. 3546^b — Head of Christ: detail of 3545^b.

On wood.

This painting, upon which Raphael was at work at the time of his death, was planned in competition with Sebastian del Piombo's Raising of Lazarus. (No. 3913^b.) Both were ordered by Cardinal Giulio de' Medici, the Transfiguration for the city of Sarbonne, the other for San Pietro in Montorio, Rome. After Raphael's deeply lamented death, the destination of the pictures was changed, and the Transfiguration remained in San Pietro until 1757. The lower part of the picture was finished by Giulio Romano. Its shadows have darkened with time. The number of drawings for this painting that exist bear evidence to the great artist's conscientious preparation for his pictures throughout his career.

What incidents are represented? What connection have they? Is there the sense of two pictures? Do the groups blend into one scene, one thought?

Are the three varieties of movement clearly contrasted? Does the solidity of the foreground group impart lightness, air, unsubstantiality to the vision?

Are attitudes and expressions full of meaning? Could the same meaning have been conveyed with less movement? Is the same tendency to unquiet movement noticeable in this and in 3497^b? Is there a similar change in other paintings by Raphael during his late Roman period? Is it such a change as might be expected? Is the picture lighted from a single source? Is it treated in the same way in the two parts?

Who are represented in the upper group? Are the figures descending, ascending, or poised in a stationary position? What accessories usually introduced by artists at this period are wanting here? Is the face of Christ one of beauty, exaltation, grandeur?

What noteworthy figures in the lower group? Interpret its meaning. Are the two kneeling figures on the mount necessary to the composition? (Note: they are local saints.) What element of sentiment is added by the distant landscape and sky?

SELECTED WORKS.

- 3454^b . . . Florence — Pitti. Portrait of Pope Julius II.
3455^b . . . Florence — Pitti. Vision of Ezekiel.
3489^b . . . Madrid — Prado. Portrait of a Cardinal.
3494^b . . . Bologna — Gallery. St. Cecilia.
3497^b . . . Madrid — Prado. Christ bearing his Cross (Lo Spasimo di Sicilia).
3500^b . . . London — South Kensington Museum. Christ's Charge to Peter: Cartoon for Tapestry.
3501^b . . . London — South Kensington Museum. The Miraculous Draught of Fishes: Cartoon for Tapestry.
3526^b . . . Florence — Pitti. Donna Velata.

- 3527^b . . . Florence — Pitti. Portrait of Pope Leo X.
 3545^b . . . Rome — Vatican, Picture Gallery. The Transfiguration.
 3546^b . . . Head of Christ: detail of 3545^b.

^b RAPHAEL'S PUPILS AND FOLLOWERS.

The school founded by Raphael; lack of the original traits or innovations that constitute a true School of painting; enormous amount of work accomplished by Raphael and his scholars.
 Compare Raphael's influence with that of Leonardo da Vinci; disturbing elements in the Papal capital; the pillage of Rome; after history of his scholars.

GIULIO ROMANO. 1492?-1546.

His individuality; blending of the influence of Raphael and of Michael Angelo in his later work; ready adoption of Pagan themes and sentiment.
 Early easel pictures; altarpieces in Genoa; important work in Mantua as architect and painter — Palazzo del T; his scholars.

GIOVANNI DA UDINE. 1487-1564; GIAN FRANCESCO PENNI (Il Fattore). 1488-1528; PERINO DEL VAGA. 1500-1547.

The special work and characteristics of each.

ANDREA SABBATINI (Andrea da Salerno). 1480?-1530.

A painter of southern Italy associated with Cesare da Sesto and influenced by Raphael.

INNOCENZO FRANCUCCI DA IMOLA. 1494-1550.

One of Francia's School who became an imitator of Raphael.

FRANCESCO PRIMATICCIO. 1504-1570.

Coöperation with Giulio Romano in Mantua; residence in France under Francis I. and suc-

ceeding monarchs; honors and offices there;
artistic traits.

Topics for Further Research.

Roman collectors and collections of antiquities in
the early sixteenth century.

(Müntz, Raphael, ch. XVIII.; Perkins, 111, note;
Symonds. Revival of Learning, 429-439.)

Tapestries; influence on Tapestry design of
Raphael and his school.

Engraving previous to the seventeenth century;
Marc Antonio Raimondi, the foremost Italian
engraver.

Questions on Special Pictures.

GIULIO ROMANO.

No. 3550^b — Dance of Apollo and the Muses.

Small panel: figures in color on gilded background.

Are lightness, grace, motion well expressed? Cf.
2067^b. What advance in beauty, in elegance, in reality?
Which is treated with the most freedom? In which the
most attention to anatomical study?

Is the movement slow and stately, or is it unrestrained
and boisterous?

Is the spirit of the Greek myth preserved? Do the
figures suggest classic models? Is the costume purely
Greek? Why do some of the Muses wear buskins?

No. 3552^b — Madonna della Catina.

(The name, translated, is basin.)

Is the arrangement of the group natural and pleasing?
Is Elizabeth needed, from an artistic point of view, to
complete the composition? Do four figures offer special
difficulties to the designer? Are the women in sympathy
with the sportiveness of the children? Are faces and
forms handled with delicacy? Are there defects in
drawing or modeling? Are these types seen elsewhere?

Is the scene deeply spiritual? What reminds us that it is a Holy family? Compare with Raphael in this respect, and with fifteenth century painters.

No. 3560^b — Detail of Vault, Sala dei Giganti.

(Hall of the Giants.)

The ceiling of this apartment was curved in every part to avoid angles. The subject of the decoration is a Greek myth, the Fall of the Giants, who are overthrown by rocks and falling buildings aiding the assault of the Olympian hosts. The figures of the Giants are fourteen feet in height.

What emotions are here expressed? Why are the mouths open? Does the subject admit of more violence? Could these emotions have been expressed with less? Is there intentional restraint on the part of the artist? What motive would account for restraint? Is this treatment artistic?

Is any subject including figures of colossal size suitable for the decoration of a small room? Why? Is this subject suitable for a ceiling? Why? Is this an assemblage of aerial or material forms? Do the clouds suggest ether or some weightier substance?

No. 3565^b — Polyphemos.

One room of the pleasure palace of the Duke of Mantua was decorated by Giulio with extracts from the story of Psyche and other classic myths upon which he had worked as Raphael's assistant in the Villa Farnesina. Note the character of his original work unrestrained by Raphael's taste.

What is the story alluded to in this decoration? What is the meaning of the two figures introduced at the right? Where are they seated? Are these figures felicitous in any artistic sense?

What physical characteristics are represented in Polyphemos? Are they obtrusive? Has the artist successfully adapted the myth to pictorial treatment? Is the body powerfully and correctly modeled? Is the fore-

shortening so managed that the illusion of a real figure in that position is perfect? Is the form heavy, coarse? Would Raphael have represented it without grace or delicacy? Is the myth susceptible of either interpretation?

ANDREA SABBATINI

No. 3580^b — Madonna, Child and St. John.

Cf. 3552^b, 3499^b, 3423^b, 3410^b, 3060^b, 3020^b. What differences, what resemblances in type and in character? Which are most religious in sentiment? Does this seem to be early or late work? Is there anything of the primitive about it? Is it decadent art? Explain.

Study Madonna's face. In what artists do the down-cast eyes, the small mouth, upward curving lines of mouth and eyes, the perfect oval occur? What traces of Raphael's influence, of the feeling of Umbrian and Lombard schools?

INNOCENZO DA IMOLA

No. 3600^b — Madonna and Saints.

Are these new types of children? Have their attitudes a religious significance? Are they infantile? Does the picture lack strength? Is there a feeling of reality in the forms, in sentiment? Is there correct drawing? Is the hair studied from nature? Explain Joseph's attitude. Is Raphael's influence traceable in the interweaving of the group? Is it in other respects?

PERINO DEL VAGA

No. 3610^b — Archers: allegory.

Fresco removed from the so-called Villa Raphael. A sketch attributed to Raphael is in the Brera: but the original suggestion probably came from Michelangelo's drawing after Lucian, who likens the words of philosophers to arrows launched by various archers at the mark — the heart of man.

Is the object that serves as a target a portrait or the personification of an abstract idea? Is Lucian's thought

adapted to illustration? Has this artist handled it successfully? Or has it merely furnished a pretext for an anatomical study and dexterity in drawing? As an exercise in drawing does it command admiration? As an exercise in composition is it ingenious, satisfactory? Have the prostrate figures an allegorical meaning as well as an artistic purpose? Are the weapons arranged with a fine decorative sense? Is this latter motive strained?

No. 3611^b — Justice.

An allegorical figure, painted in oil, at one side of the Battle of Constantine.

In what is Justice absorbed? Is this a more than usually successful rendering of an allegorical theme? Is there strength, charm, freedom from consciousness? What other qualities that contribute to the success?

Why is the ostrich introduced? Is it a study from nature?

If this work and 3610^b are original designs of Perino, what rank does he deserve? If he has elaborated these from the idea of another what high artistic qualities do they prove him to have possessed?

PRIMATICCIO.

No. 3620^b — The Concert.

What individual methods of treatment are noticeable in the drawing of heads and hands? Do these peculiarities point toward the perfection of art? What is the intellectual content of the picture? What is the artist interested in? What allies this with the work of Raphael's school?

Analyze the attractiveness of the picture. Is it calculated to exert a strong influence on a class of pupils? Is there any reason to deprecate such influence?

SELECTED WORKS.

GIULIO ROMANO.

- 3550^b . . . Florence — Pitti. Dance of Apollo and the Muses.
3552^b . . . Dresden — Gallery. Madonna della Catina.
3560^b . . . Mantua — Palazzo del T, Sala dei Giganti: detail
of Vault.
3565^b . . . Mantua — Palazzo del T, Sala di Psiche. Poly-
phemus.

ANDREA SABBATINI

- 3580^b . . . Naples — National Museum. Madonna, Child and
St. John.

INNOCENZO DA IMOLA

- 3600^b . . . Rome — Colonna. Madonna and Saints.

PERINO DEL VAGA.

- 3610^b . . . Rome — Borghese. Archers.
3611^b . . . Rome — Vatican, Sala di Costantino. Justice.

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Our Faculty for 1904.

The following persons have been already engaged as leaders and specialists for our Travel Classes in Europe for the summer of 1904. The number will be considerably increased later.

H. H. POWERS, Ph. D., formerly of Cornell and Stanford Universities, President of the Bureau and Director of the Art Study and Lecture Department in Boston and vicinity.

Department of Ancient and Renaissance Art.

H. F. WILLARD, A. B., Vice-President of the Bureau and Director of Art Study and Lecture Department in Berlin and Dresden.

Department of Art History.

C. L. BABCOCK, Ph. D., Department of Latin and Roman Archæology, Cornell University.

Department of Roman Archæology and Art.

C. B. MARTIN, A. M., Professor of Greek and Greek Archæology in Oberlin College.

Department of Greek Archæology and Art.

C. C. HEYL, A. B., Professor of Art in North East Manual Training School, Philadelphia.

Department of German History, Literature and Art.

O. P. FAIRFIELD, A. B., Professor of Latin, Alfred University.

Department of Roman Archæology and Art.

W. A. FRAYER, A. B., Representative of the Bureau in Paris, holder of the Bureau Fellowship for 1903-4.

Department of History.

W. MOSHER, A. B., formerly of Oberlin College. Now pursuing graduate studies in the University of Berlin.

Department of History.

A Sample Lecture Course.

Perhaps the most successful lecture course on art ever given in an Eastern City.

I. Roman and Mediæval Florence: the War of the Factions, Guelf and Ghibelline. The Revival of Art: Niccola Pisano and Cimabue. Imitation and Assimilation of Ancient Art.

II. Democratic Florence: The Rule of the Guilds. Giotto, the Commoner in Art, his relation to Mediævalism, his relation to the Renaissance. A Century of the Giotto Tradition.

III. Plutocratic Florence: The Rise of the New Aristocracy and Struggle for Supremacy. Prospect and Retrospect in Art. Masaccio and Fra Angelico.

IV. Medicean Supremacy: Cosimo, Pater Patriæ. Medicean Patronage of Art: Ghiberti and Donatello.

V. Neo-Paganism and Christianity. The Humanists and their Influence on Art. Fra Lippo Lippi, Filippino Lippi, Ghirlandajo, Botticelli's early Work.

VI. Lorenzo and Savonarola: The Eternal Conflict and its Outcome. Savonarola's Influence upon Art. Botticelli, Fra Bartolommeo, Michelangelo's Youth.

VII. Florence and Milan. The Court of Ludovico. Leonardo: Artist, Scientist, Mechanician and Man of the World.

VIII. Florence and her Lesser Neighbors: Her Debt to their Influence. Siena, the early Rival; Bologna and San Petronio; Art in Umbria.

IX. Florence and Umrbia: Their Culture Alliance. Perugino and Raphael: Their Gift and their debt to Florence.

X. After Savonarola: Conditions in Florence and Rome. Michelangelo's early Work.

XI. The Zenith of the Papacy: Rome under Julius II. and Leo X. The Sistine Ceiling.

XII. The Passing of Florence: The Restoration of the Little Medici. Michelangelo's Last Works: The Last Judgment, the Tombs of the Medici, the Descent from the Cross. The Closing of the Book.

Number Twelve.

First of all, it is to be noted that it is traditional and of very early origin. Raphael has not been rescued from undeserved oblivion by the tardy justice of posterity as have Rembrandt and Velasquez. He reaped to the full the benefits of popular favor during his lifetime. If we examine the records of the period we encounter, the ecstasies and fulsome praises with which we are familiar, expressed in a still more extravagant manner. The men who vented upon the great Michelangelo all their spleen and hatred, scarcely according him the barest justice, vied with one another in honoring Raphael, and this, too, though Michelangelo's superiority was uniformly recognized. The meaning of this favoritism is clear. Raphael had personal charm. Amid the rancors and intrigues of a troubled age he bore a charmed life. The hates and envies of his time he neither shared nor evoked. He was no paragon of altruism or virtue—that is seldom a guarantee of popularity—but he was the incarnation of serenity and tact. In him nothing seems excessive, unbalanced, disfiguring. Balance and poise which no turmoil disturbs, a nature equally free from predatory selfishness and belligerent virtue, he lived like the lilies of the field exhaling perfume. In all ages such natures have been beloved but never more than in the person of Raphael. And this love of the man, prejudging all that he did, laid the foundation of the Raphael cult whose force is not yet spent. In our estimate of the man the testimony of this age-long worship is not to be neglected; in our estimate of his art it is to be carefully guarded against.

As we trace the development of Raphael's art we are struck with his remarkable power of assimilation. All the elements of his art seem to have been learned, and in turn all the elements of contemporary art he seems to have been capable of learning. Thus in his early manner the resemblance to Perugino is so strong that the

novice easily confounds the two. Not only the excellences but even the mannerisms of the Umbrian master are repeated by the pupil with almost plagiaristic exactness. Compare the little pursemouthed maiden who faces us in the *Sposalizio* with Perugino's *Madonna* in No. 1896^b. There is a servile copying here which finds no parallel in the early work of Michelangelo or of almost any other great master. Again the exquisite landscape background of the *Madonna del Prato* recalls the glimpses seen through the windows in Leonardo's *Last Supper* and reminds us that just then Raphael was under the great painter's influence in Florence. Still more palpable is the imitation of Fra Bartolommeo's manner in the *Madonna of the Baldaquin*, while the *Vision of Ezekiel*, recalling faintly the grandiose effects of Michelangelo, remind us that the limit of assimilation has been reached. More striking still, though less personal, is the influence of the Venetian school in his later work and his labored acquisition of the dramatic style so much in favor in his day and so little consonant with his nature. The degree of assimilation varies greatly according to the nature of the task undertaken and the seriousness of the effort, but the process is uninterrupted. The inclination to learn from others, to add their skill and their secrets to his own, this eclectic tendency seems to have been fundamental in his nature. It is neither an excellence nor a defect. The assimilative mind may be very great, as in Tennyson or Raphael, while its counterpart, the creative mind, may be eccentric and feeble as in Signorelli or Piero di Cosimo. Raphael was great, but his power consisted rather in the power to assimilate than in the power to create.

And yet there is always a personal contribution in his most pronounced assimilations. In the *Sposalizio* above referred to, the maiden facing us is a Perugino creation of the lesser type, neither better nor worse, but the

beautiful maid in the foreground, whose golden hair streams over her shoulder, is something more. It is hard to define the difference, but it is unmistakable. Perugino is refined, sensitive, sincere, but here is a sunnier beauty, a freer poise, an ease and a grace that Perugino never knew. It is a Perugino type, if you will, but a Perugino perfected and transfigured. Again in the Madonnas supposed to reflect Leonardo's influence there is no servile copying. We miss the enigmatical and baffling smile, the subtle gaze, something too of the exquisite drawing and modeling of the great Florentine, but there are compensations. The placid calm of the Madonna of the Meadow or of the Goldfinch is as beautiful as the subtle vivacity of Leonardo and better suited to our more serious moods. The painter has remained true to himself while assimilating the lesson of the great teacher. Even in the Vision of Ezekiel, that spiritual symbol of the cyclone, Raphael has tempered the awful grandeur of Michelangelo by his spirit of inner calm, has even added two smiling cherubs whose quiet happiness contrasts strangely with the theme as with the wondering beings which Michelangelo makes ministering spirits to the most High.

It behooves us to take more careful note of this personal element in Raphael's art. The Madonna of the Goldfinch will, perhaps, best serve our purpose, and this too best in the simple detail of the Madonna's face. What does it tell us?

First of all, it tells us that Raphael is not a Christian painter. The Madonna, to be sure, is a Christian theme, but one which easily passes into the merely human. Starting with the mother of Jesus the Christian artist began to idealize in the line of the Christian sentiments and the Christian struggle. The travail of the race in the interest of soul enlargement, the longing and the pain of it, these lent themselves admirably to expression

in the face of woman and made the Madonna the supreme theme in Christian art.

Of all this Raphael's madonnas know nothing. There is no travail, no pain, no anguish patiently borne for a great end. Try and associate with this exquisite face such sentiments as conviction of sin, or sorrow for a world or sympathy for the afflicted. Think of her as bowed in agony at the cross or prostrate in grief before the body of her son. Such thoughts are impossible, are sacrilege even. The creature before us is one who can not, nay, one who should not and must not, be marred by these experiences. She is perfect with another kind of perfection. Placid as an unruffled lake, all is balanced, rounded and complete. Her range of thought and purpose may not be the greatest but they are perfect in themselves. Throughout her being is harmony, harmony which it were sin to disturb even in the interest of enlargement and regeneration.

Raphael is not spiritual as we commonly use the term. The capacity for the deeper sympathies and profounder emotions is not in his creations. They long for nothing because they need nothing, because all change would be disfigurement. In lieu of spirituality, which in its intenser forms is incompatible with the temper of Raphael, his work is characterized unfailingly by a quality often confounded with spirituality. That quality is refinement. They suggest the possibilities, not of spiritual discipline, but of sensuous development in the direction of delicacy and good taste. Call this pagan if you will, but if so you pay to paganism an undeserved compliment. Call it rather human as embodying a never-dying ideal. Shall we know no end of travail? Does the flesh exist but to be mortified? Does war never end in peace? Does not every race look forward to a time when appetites may be satisfied because they are healthy and pleasure shall cease to be sin? Do we not dream of a

time when the flesh shall be reconciled with the spirit? Perhaps all this may never be, but it is none the less the most imperishable of our ideals. It seems derogatory to Raphael to say that he knows not the deeper spiritual emotions, the struggle of the soul against the world, the flesh and the devil. It seems as if he had fallen short of the world's supreme experiences, had missed its deepest meaning. Has he fallen short, or has he transcended? Is the ineffable harmony of this exquisite being a reminiscence of humanity's childhood or a foretaste of its ultimate triumph?

It will be apparent from the foregoing how little suited was Raphael to the portrayal of stirring dramatic themes or the coördination of complex elements in grandiose effects. The true meaning and charm of his art are not even to be found in so simple a group as those already referred to, but is rather to be sought in the perfect harmonies of a single figure or face. But the age would not have it so. The day of simple and modest art was past. Signorelli and Ghirlandajo had set the example of large and ambitious compositions and Michelangelo, that Titan among artists, was claiming the domain of art for the terrible and the sublime. Unlike Michelangelo, Raphael never stemmed the tide. The new demand was a new opportunity to assimilate and learn. Hence we have the vast compositions of the Stanze in lieu of the serenely simple creations of his earlier years. There was gain and loss in the change. Much of the ineffable Raphael remains in the supernal beauty of the faces in the Disputa and the Parnassus. A new power, too, is manifest in the free and graceful grouping of the numerous figures in the School of Athens. Compare this with the great compositions of Signorelli where figures stand in monotonous serried ranks. See how the larger group breaks up into smaller groups, each centered and complete in itself and yet retaining organic connection with

the rest. See how easily the eye travels from group to group unconscious of break or barrier, how easy every movement, how natural every attitude. But these very excellences obscure the simpler glory of the early work. The faces are still worthy of Raphael, are still finer than all else, but they are not seen without effort, usually not without study of separated details in reproduction.

But it is when we come to the dramatic themes that we realize the unwholesomeness of the influences to which Raphael yielded. The fire in the Borgo, a stirring incident in itself, is treated with bathos unutterable. A nude youth clambers gratuitously over a meaningless wall to show his sinewy form, carefully turning his face meanwhile for our benefit. A fair woman sits inanely in the storm center, not paralyzed with fear but the embodiment of silly theatrical sham. Not a figure is dazed, terrified, even aroused or curious. All is unreal, vulgar and insincere. That a picture with these characteristics should have been acclaimed means merely that these were the characteristics of the age.

But the end was not yet. Now begins that melancholy period of worldly glory and scattered activities which debauched his art if not his character. Honors and ill-chosen commissions poured in upon this darling of pope and people. He was architect of St. Peter's; he was archeologist of Rome; ecclesiastical preferment offered new temptations and women blandished their charms. Raphael was engaged to a cardinal's niece; he was likely soon to be cardinal; he was rich, and the cares of this world and the deceitfulness of riches choked the Word and it became unfruitful. His industry, always exemplary, was maintained, but it was scattered and wasted. Pictures were drawn for others to color, were even merely suggested by rude sketches which the coarse hand of Giulio Romano was left to elaborate. Thus mingling with turbid streams, the pure inspiration

of earlier years was wasted to swell the volume of forth-right craftsman impulse in whose baser current the art of Italy was so soon to be engulfed. When at last the fateful fever laid him low Rome mourned as she has seldom mourned for Cæsar or Pope. It seemed as if "the spring had been stricken out of the year." That which men aspired to was within his grasp but as yet ungrasped ; he had been stricken upon the very threshold of life's opportunity. But we may dry our tears ; or, at least, our mourning, if not less sincere, shall not be for ungrasped honors or for the things that lay before. We will rather mourn that the day that began in sunshine should have so quickly clouded in, and that he who died so young should have survived his inspiration.

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Lesson 1.

FLORENTINE SCHOOL OF THE SIXTEENTH CENTURY.

MARIOTTO ALBERTINELLI 1474-1515.

FRA BARTOLOMMEO (Baccio della Porta ; Il Fattorino).
1475-1517.

Outline for Study.

Duties of apprentices in a Renaissance *bottega* ; talented youths who sought Cosimo Rosselli for artistic training.

Intimacy between Baccio della Porta and Mariotto Albertinelli ; their youthful co-partnership ; difference in character and tastes, politics and religion ; Baccio a student of church frescos ; Albertinelli of the antique.

Miniature-like finish of Baccio's early work ; fresco of the Last Judgment for the hospital of Santa Maria Nuova — an important link in the evolution of scientific composition. (1498-9.)

Baccio's intellectual power, progressiveness and sincerity ; his interest in the religious revival under Savonarola ; the "bonfire of vanities" ; Baccio's entrance into the Order of St. Domenico ; interruption of his artistic career. (1500-1504.)

Albertinelli's paintings during the period of separation ; triptych of the Poldi-Pezzoli ; completion of the Last Judgment ; tondo in the style of Lorenzo di Credi ; his masterpiece, The Visitation — its purity of sentiment.

The artistic circle in Florence in 1504 ; stimulating effect on Fra Bartolommeo of Raphael's friendship ; what each learned from the other.

The Frate's resumption of painting; his frescos in San Marco; parallel between him and Fra Angelico.

Fra Bartolommeo's visit to Venice (1508) — its results in his work; group of his paintings in Lucca.

Second period of partnership with Albertinelli; popularity of the new artistic firm; works produced jointly. (1509-1512.)

Extension of Fra Bartolommeo's fame — a representative of sixteenth century ideals; thoroughness of his artistic knowledge; scientific study of design; introduction of jointed lay figure; his color; cartoon of Madonna with Patron Saints of Florence.

Fra Bartolommeo's visit to Rome (1514?); inspiration derived from study of Michelangelo; introduction of the colossal and statuesque; St. Mark; St. Sebastian — an answer to aspersions on his ability to draw the nude: Salvator Mundi.

Albertinelli's frescos in Certosa di Val d'Ema; secession from an artistic career and his return; last work in Rome.

GIULIANO BUGIARDINI, 1475-1554 ;

FRANCESCO GRANACCI, 1477-1543 ;

Two assistants of Albertinelli whose experiences were parallel — pupils of Ghirlandajo, imitators of Fra Bartolommeo, intimate friends of Michelangelo; their works.

Topics for Further Research.

Savonarola, the reformer within the Church.

The Piagnoni painters.

San Marco and its art traditions.

Art amongst the religious Orders.

Importance as object lessons of the frescos of the Brancacci Chapel and of the cartoons of Leonardo and Michelangelo.

Questions on Special Pictures.

No. 3253^b — Holy Family.

Painted on wood in 1516 for the private chapel of Agnolo Doni, one of Raphael's early patrons. The resemblance to Raphael's Holy Family, known as the Canigiani, is noticeable.

What geometrical form circumscribes the group? Is the arrangement of figures perfectly natural or constrained? Note similar compositions by Raphael.

Which has worked within such limitations with more freedom? Compare Fra Bartolommeo's pictures with each other; does this form of composition prevail? What are its advantages? By what devices has he emphasized this form? How has he broken up its rigidity? Do the smaller elements of the lower part of the group balance the weight of the upper part?

Is this preëminently a religious picture? or is family affection the motive? How does it compare with Raphael in this respect? Cf. 3421^b, 3460^b, 3522^b. What psychological suggestion in Joseph's size and attitude? What felicities of line and of thought in Mary and the children? Is there any consciousness in their pose? Are the children modeled equally well?

What suggestion is conveyed by the building at the left? Would a distant town be better? Why does the landscape seem modern? Cf. 1724^b, 1909^b, 3427^b. Does the modern feeling of a landscape depend upon the objects selected for representation or the truth to nature with which it is painted? With what feeling are the flowers in the foreground painted? Of what other painters is this equally true? Would this be the case if the picture had been repainted or restored?

No. 3255^b — Madonna and Child.

On wood; figures half the size of life. Doubts are expressed as to the authenticity of the painting; it is ascribed by some to Albertinelli.

In what other pictures have we found the *motif* of the child held close to the mother's heart? In such pictures which usually predominates — maternal or filial affection? Which is the case here? Does it detract from the religious character?

How does this group compare with 3253^b in unconsciousness, in earnestness, in naturalness of pose, in truthfulness of hands and feet? Compare Madonna with 3253^b, 3258^b. Which is the more spiritually suggestive? Is it a healthy or morbid type? How well fitted to inspire devotion? Which of the Madonnas we have studied is most suitable for an altarpiece? Why?

Compare the landscape with 3253^b, 3283^b. What resemblances? How is the drapery arranged? What is the practise of each artist in this respect?

What effect on the picture has the artist's painted frame and its decoration? Why was it done?

No. 3258^b — The Deposition.

One of Fra Bartolommeo's most satisfactory pieces of color. It is accounted his last work and said by Vasari to have been finished by Bugiardini; this statement is discredited by Crowe and Cavalcaselle, who say, furthermore, that "it is not possible to cite an instance in which a lifeless form is rendered with more flexibility or more anatomical accuracy." There were, traditionally, two other saints in the group whose disappearance is not accounted for.

Is the fact of death emphasized? Is it made repellant? How strong an appeal does it make to our emotion and sympathy? Would more of outcry and movement make it stronger? Cf. 1909^b, 3426^b. What does it lose in the smaller number of figures? Is the arrangement the best possible for beauty, for expression?

Is Mary Magdalene's gesture natural? What Scriptural incident does it recall? How does her position affect the dignity of the composition? What is the center of interest? Is unity of design or sentiment disturbed in any way? Why does John look out of the picture?

What effect has the lack of emphasis on worldly conditions? Have other artists treated this subject as unaffectedly? Cf. Perugino, Raphael, Garofalo and others. In what has the interest of these artists centered? Whose conception is the most lofty? How much of our interest is due to the beauty of types?

What proofs of thorough understanding of perspective? Of faithful study of anatomy and textures?

What decorative element is introduced? Does it detract from the naturalism of the picture?

No. 3265^b — Christ at Emmaus.

Of this fresco, now installed in Savonarola's apartments, La Fenestre says that it was painted in Pian di Mugnone, afterward placed over a door leading into the Refectory of San Marco. The colors are very rich. The two disciples — called Luke and Cleophas — are portraits of two priors of San Marco in the early sixteenth century; the side face, Fra Niccolò, later Cardinal Schomberg; the other, Santo Pagnini.

What earlier artist painted a similar subject in a lunette in the cloister of San Marco? Compare the two. What indications that he influenced Fra Bartolommeo? In which is there greater sense of reality, more beauty? What comparison in respect of dignity, poetic treatment, religious inspiration?

Is the Christ-face characteristic of Fra Bartolommeo? Is it a new ideal? Compare with Raphael, Perugino, Cima da Conegliano, Fra Angelico and others: which is the richest expression of Christ-like qualities?

What is the meaning of the disciples' gestures? How is the effect of symmetry or balance obtained? What is

chiefly interesting in the fresco — a moral lesson, its fitness as an illustration, its technique, or what? How would you know it is a fresco?

No. 3262^b — Madonna enthroned,

With St. Anne and surrounded by ten patron saints of Florence.
(Also called The Conception.)

No. 3263^b — Detail of the same.

This carefully prepared cartoon was never colored, but is complete in design, drawing and modeling in brown. Numerous sketches for the work exist showing that the figures were first constructed nude. The painting was ordered by the Signory for the Papal Hall; this was the Hall of the Great Council designed under Savonarola for municipal purposes after consultation with Leonardo da Vinci and Michelangelo, and its erection superintended by Cronaca. On its walls were also the famous cartoons by Leonardo and Michelangelo.

On what geometrical form or forms is this composition based? How is stability given? How is the monotony of a severe symmetry relieved? Is there a sense of space or are the figures crowded? Does the architecture form an appropriate setting? Are the figures in accord with it? Is this a natural arrangement? A ceremonial one? May it be both? Which is more appropriate? Are they arranged with a view to individual grace or agreeable grouping?

Are the little angels riotous? Sportive? Do they fly or float? Is their movement consistent with their function? What connection has the triple face with the motive of the picture? With the general design? Why is St. Anne introduced? Why so placed? What is the meaning of her gesture?

Are the saints careful character studies? By what symbols are they distinguished? Did custom change in this respect? Why?

What resemblance between these figures and 3260^b in attitude and sentiment? Is there any mannerism in arrangement of drapery? Do these two pictures indicate

that Fra Bartolommeo was under a new and powerful influence? Why?

No. 3264^b — Angels with Musical Instruments.

Detail of a monumental composition representing the double marriage of St. Catherine of Siena and St. Catherine of Alexandria, but also called Madonna Enthroned: the angels are seated at the foot of the throne. The panel was painted after the artist's visit to Venice and indicates Bellini's influence.

(Erroneously catalogued as detail of 3262^b.)

Compare with the little musicians in Bellini's pictures, 2148^b, 2149^b, 2150^b. Is there equal facility, equal devotion? Which is the more advanced art? Explain.

What is the age of these angels? How generally is that the case with Fra Bartolommeo's angels? How do they correspond in that respect with Raphael, the Venetians and others? What has Fra Bartolommeo gained? Are his angels consistent with the general sentiment of his work? What is the case in their use by other painters? How often are these *putti* introduced merely as ornamental accessories and how often to emphasize the spiritual significance of the composition?

Why has Fra Bartolommeo introduced them? Are they always necessary to the development of his design?

Have they any trace of grossness? What degree of sympathy with child-life do they indicate?

How do their movements and their draperies differ from Raphael's *putti*? Do the angels in this picture belong to Fra Bartolommeo's early or late period? Your reasons.

No. 3260^b — St. Mark.

Painted in oil on canvas, in 1515, after the artist's return from Rome, for San Marco. The figure is nearly thirteen feet in height.

Was this intended for a character study of the Evangelist? What traits are strongly brought out? What lines in the face are significant?

Cf. 3253^b, 3258^b, 3265^b. What was the artist's chief concern in these? What in 3260^b? Has the last less simplicity and breadth? Are figure, pose and drapery more carefully studied than the face? Does the drapery seem to have been arranged on the figure or designed with little thought of the forms beneath? Is it a garment or is it merely drapery? Cf. 1544^a.

How may the shortness of the figure be explained? What is there in the story of the Evangelist to suggest a dramatic pose? How should a picture of St. John Evangelist or St. Luke differ from this? Cf. again 3265^b. Are the characters in both pictures equally without self-consciousness? What new influence is indicated by 3260^b? Does it suggest sculpture? Has the artist made a forward or a retrograde movement?

No. 3270^b — Savonarola as St. Peter Martyr.

Small panel; the face modeled with a delicacy that cannot be fully indicated in a reproduction. Painted at Pian di Mugnone, late in the artist's life, from memory; it therefore lacks the force and life-likeness of the well-known head of Savonarola in his apartments at San Marco, which is a copy of one painted from life about 1495; the original of that has been in a private collection at Prato, but is said to be now in Florence.

Why should Savonarola be represented as St. Peter martyr? Would another martyred saint have been equally appropriate? Does it add to the impressiveness of the portrait?

Does the face express humility? Strength? What other character suggestion? Is the expression appropriate to a man about to suffer martyrdom? How true is it to Savonarola's historic character? What aspect of his character would most appeal to the artist? Do the peculiarities of the head suggest portraiture or careless drawing?

No. 3281^b — St. Catherine.

One wing of a very small triptych of exquisite finish; the center panel is arched to correspond with this half, and repre-

sents Madonna and the child; on the right wing is St. Barbara. So marked a Flemish influence pervades these panels that their origin has been much in question. The figure of St. Catherine, which is far different from and superior to the others, has been ascribed to Fra Bartolommeo and to Raphael, but is now given to Albertinelli.

What fine details of the story of St. Catherine are suggested? Are they made prominent? Does the picture contain the saint's emblem? Does the elliptical *motif* occur more than once?

Does the figure indicate the hand of a master or a novice? Why? Is the treatment of drapery characteristic of either Albertinelli or Fra Bartolommeo? Is the type of face similar to their Madonnas or angels?

Are the landscape and distant castle Italian in character? Cf. Perugino, Sodoma and North Italians. Is this scene suitable for a large picture? Where do you find the counterpart of this in depth and fervor of feeling, in naturalness and unconsciousness?

No. 3283^b — Holy Family.

Tondo, 33 inches in diameter, figures one-half the size of life. It dates from 1503: details of the landscape are painted with minute care.

How does this compare with other round pictures that we have studied in adaptation of its forms to the circle? Is the emphasis that is laid on the vertical line significant? Why was the tree introduced? Was reality the artist's aim? Does it serve as a connecting link?

Which shows the most ripeness, this or 3281^b? Which the more careful attention to detail? What difference in feeling and treatment between Madonna and the angel? On which does the eye rest more naturally and why? Is there a reminder of another artist's influence? Is the angel an original conception? Why does the artist continue to use this head-covering for Madonna? Cf. Botticelli, Raphael, Fra Bartolommeo.

Explain the clothing of the Christ-child. What is in his hand? What is the angel giving him? Is this a satisfactory conception of the Child? Is the introduction of Joseph well arranged?

Is beauty a marked element in this picture? Is it advanced art, for its time, or old-fashioned? Examine in detail. Does it suggest that art is becoming more or less religious? How thoroughly is it in accord with other work of the period in this respect?

No. 3285^b — The Visitation.

Called also The Salutation. Panel, 7.6 x 4.8; the accompanying predella has three compartments. Painted for the congregation of San Marco in 1503, after the dissolution of the first period of partnership with Baccio della Porta. The colors are rich and warm and the whole picture is admirably preserved.

Was the architectural framing introduced for pictorial effect? To locate the incident? What out-door suggestions are here? What other artist has made use of similar hints of landscape? What is added to the picture by the careful study of the ground? Of the sky?

In what spirit are the two women meeting? Is their feeling deep, subtle? Is contrast between age and youth emphasized? Is that usually done in this subject? Cf. 1723^b. What opportunities does this incident offer the artist? Has Albertinelli fully availed himself of them by realistic rendering or by suggestion?

What historical period is indicated by their costume? How are the draperies handled? Has that any importance except technically? What advantages has this simplicity of treatment? Cf. Fra Bartolommeo.

Is modeling characterized by extreme softness? Cf. 3210^b. By indefiniteness? Cf. 3600^b. By hardness? Cf. 2061^b. What degree of mastery of anatomy is indicated? What are the reasons for the high esteem in which this picture is held?

General Questions.

In the work of what other artists does the elliptical form of head prevail? What evidences of physical strength and vigor or the reverse are found in Fra Bartolommeo's personages? In Albertinelli's?

Toward what qualities of art was Fra Bartolommeo's attention particularly directed? What studies or influences fostered this inclination? What traits suggest the peasant painter? How does he compare with Giotto in this respect?

What instances can you recall in which art training has apparently refined the native character? What evidences in his work of the influence of monastic life? To what extent did his religious profession deprive him of secular liberty?

What individual traits are in Fra Bartolommeo's paintings? How strongly marked is his individuality as compared with Leonardo, Raphael, Botticelli? What effect upon his art had his indifference to anachronism as in costume and buildings? Would his pictures be more or less admirable were such historical data observed? Why? Is his draughtsmanship equal to his skill in design? Is his Madonna type spiritual, intellectual, strong?

How do Albertinelli's pictures resemble each other and Fra Bartolommeo's? What degree of dependence upon the frate is indicated?

SELECTED WORKS.

FRA BARTOLOMMEO.

- 3253^b . . . Rome — Corsini. Holy Family.
3255^b . . . Venice — Seminario Patriarcale. *Madonna and Child.* (Questioned.)
3258^b . . . Florence — Pitti. The Deposition.
3260^b . . . Florence — Pitti. St. Mark.
3262^b . . . Florence — Uffizi. *Madonna Enthroned.*
3263^b . . . Detail of 3262^b.

- 3264^b . . . Florence — Pitti. Angels with musical instruments;
detail.
3265^b . . . Florence — S. Marco. Christ at Emmaus.
3270^b . . . Florence — Academy. Savonarola as St. Peter
Martyr.

ALBERTINELLI.

- 3281^b . . . Milan — Poldi-Pezzoli. St. Catherine: Compart-
ment of Triptych.
3283^b . . . Florence — Pitti. Holy Family.
3285^b . . . Florence — Uffizi. The Visitation.

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Scott Fra Bartolommeo. 1-61.
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Lesson 2.

ANDREA DEL SARTO (Andrea d' Agnolo). 1486-1531.

"The faultless painter."

Outline for Study.

Heritage of a young painter in 1500 and demands made upon him by popular taste; Andrea's education and youthful associates; his strong artistic personality.

Frescos in the court and cloister of Santissima Annunziata (Church of the Servites) (1509-1514); development of Andrea's style.

Monochrome frescos in the cloister of the Scalzo (1514-1526); form of composition; force and directness of the narrative; Andrea's indebtedness to Dürer.

The palmy days of fresco technique; Florence *versus* Venice in mural decoration; Andrea's rank as *frescante*.

Temptations to which young artists were subject in the early sixteenth century.

Influence of Andrea's marriage on his character and on his art: the ever-recurring face of Lucrezia in his paintings.

His easel pictures before his visit to France; Madonna of the Harpies; The Disputa.

Residence at the French Court; patronage of Francis I.; Andrea's work of this period (1518-1519); his popularity; influence on the School of Fontainebleau; early return to Italy and loss of opportunity; Vasari's unproven charges.

Fresco at Poggio a Cajano; The Last Supper at San Salvi — its realism and lack of subtlety.

Late easel pictures; portraits of himself as character studies.

Andrea's eminence as a composer ; his versatility ; intelligent study of the works of contemporary artists ; perfection of his art and its limitations ; lack of ideality and spiritual elevation.

Topics for Further Research.

Artist life in Florence in the early sixteenth century ; Club of the Cauldron. (Brown, Fine Arts ; Leader Scott.)

Browning's interpretation of Andrea del Sarto.

Growth of color sense in the Florentine School.

Importance of *festa* decorations and their assignment to artists of high rank.

The native school of painting in France.

The School of Fontainebleau ; influence of Italian painters on French art.

Questions on Special Pictures.

No. 3304^b — Birth of the Virgin : detail.

This and 3305^b were the last of the series of frescos painted in the Court of S.S. Annunziata ; 1511-1519. 3304^b represents "the highest level attained to by fresco — transparent in color, faultless in handling." The detail here given is the lower half of the picture ; the upper portion comprises a stately canopy over the bed, on which rest joyous putti and a larger angel, partially enveloped in clouds. The woman in the center of the foreground who turns her face toward the front of the picture is Lucrezia's first appearance in Andrea's work.

Into how many groups is the picture divided ? How are they united ? Is there a natural distribution of attention ? Has anything been sacrificed to a pictorial effect ? What local customs are suggested ? Has the artist drawn from his imagination in any of the details ? Is there historical accuracy of costume anywhere in the picture ? What especially modern accessories are present ? Do these add to or detract from the interest of the picture ?

Compare with Ghirlandajo's fresco of a similar theme, 1710^b. Which artist has more truthfully represented the spirit of such an occasion? Are both works open to the same objections? What superiority in either? In which do the figures seem to be actually moving?

Is 3304^b noticeable for its vivid narration? Its religious character? Its stateliness? Its beauty of individual forms or faces?

No. 3305^b — Adoration of the Magi

This procession is an extension of the fresco of the Nativity of Christ painted by Baldovinetti in 1460. The group of three spectators on the extreme right are said to be portraits of the artist pointing out of the picture, his friend Jacopo Sansovino next to him, and the musician Ajolle.

Compare with 1403^b, 2116^b. Which tells the story better? Which is the more decorative? In which do faces count for most? What difference in ideals? Which of the old features are retained? What new elements are introduced?

How are the effects of light and air obtained? Is the landscape remarkable in this respect? Cf. Perugino, Sodoma, Francia, Raphael. How does it differ from others? Is it intention, accident, carelessness?

Is 3305^b an advance in the direction of perfected art? Of more plausible illustration? What gives it its somewhat archaic character? Was there a reason for designing it in an earlier style?

What had art gained in fifty years? What had it lost?

No. 3308^b — The Annunciation.

On wood, 3.1 x 4.6. Lunette over Madonna Enthroned, Berlin Museum. Painted for the church in Sarzana, 1528. The curtains were added later to make the picture rectangular.

What physical traits of a young girl are here? What was the Virgin's attitude before she saw the angel? Are

the figures constrained by the shape of the picture? How complete is the indication of her mental attitude?

In what respect is the angel unconventional? Are these select types — *i. e.*, suitable, refined, removed from the commonplace? What artists have treated this subject with higher spiritual suggestion?

What is the shape of the Composition? Is the geometrical form duplicated? Could two pictures be made from this, each complete as a study in composition of lines? Are the two figures sufficiently united? Is it a design of flowing lines? If this had not been an addition (the Italian term is *finimento*) to a larger picture, would the treatment have been different? Is the vase drawn in a position above or below the eye? How do you judge? Were the figures drawn from the same position?

No. 3314^b — Madonna of the Harpies.

No. 3315^b — Detail of 3314^b.

On wood, 7.10 x 6.10. Painted in 1517 for a community of Franciscan Nuns. Sold in 1704 to the Ducal family for a sum that built them a church. It is considered Andrea's finest panel picture. The name refers to the sculptured ornament of the pedestal on which Madonna stands. The saints are Francis and John Evangelist.

Has this the feeling of a Holy Family? Of a "Santa Conversazione"? Are the members of the group interested in each other? Does one thought animate all? Why are they placed together? What causes the Child's glee? What is the intellectual content of the picture? How intent was the artist upon spiritual expression?

Indicate studies of texture — is the flesh like real flesh? Note the drapery falling over the knee of Madonna and of St. John: how intelligent is this treatment? How does it differ from the treatment of Madonna's sleeve? Examine other pictures by Andrea — is it a mannerism?

Do the draperies reveal the forms? What evidence that Andrea studied the human form?

Are the shape of the group and its more important lines emphasized? In how many ways? How constantly does Andrea use this form? Cf. 3253^b. Which design is the more scientific? In which is the science best concealed? Is this strong work? What makes it effective?

No. 3317^b — Charity.

Painted on wood, 6 ft. x 4.6, while the artist was in France: transferred to canvas in 1550 and again in 1842. The faces have been changed in expression from the repairs thus necessitated.

How have other artists treated this subject under the same allegory? What impresses you first—the sentiment, beauty of faces and forms, technical excellences, or the way in which the group is built up? Which was paramount in the artist's mind? Would the idea make as strong an appeal if it were dissociated from physical beauty?

What elements of breadth and grandeur in the composition? Is it weakened by breaking up of the large masses in the lower part? Cf. 3253^b, 3473^b. Is action over-wrought? Are there any signs of limitation? Is Andrea here the "faultless painter"?

Does the matron's face suggest that the same model served for numerous pictures? Has it the air of a portrait or an idealization? Does the composition seem a domestic episode or the expression of an abstract idea? Why?

Compare the landscape with 3305^b. In which is the tree character more truthful?

No. 3319^b — Pieta.

On wood; figures less than life sizes. Painted for the King of France in 1518.

How does a Pietà differ from a Deposition, from an Entombment? Compare with earlier pictures.

Does the spiritual element predominate here? Suppose this were by Giotto — would it be thought to lack spirituality? Did Giotto paint anything so expressive of emotion as this? Is the mother abandoned to grief? Does her face express hope, resignation, any emotion of profound depth? Does she make a personal appeal to us? Is her emotion contagious?

Cf. 3258^b. What ought to be the feeling of the angels? Is such feeling indicated?

Are the phenomena of death represented with fidelity? Was the artists' chief interest the study of the nude? Cf. 2062^b, 2146^b. Is the flesh painted in the Venetian manner? In the manner of Fra Bartolommeo? Of Albertinelli? What is its distinguishing characteristic?

No. 3321^b — Portrait of a Sculptor.

This has been called a portrait of the artist himself.

No. 3341^b — Portrait of Andrea del Sarto.

What ground for considering both of these portraits of Andrea? Which is the more youthful face? Which the more youthful work? Which is painted with more freedom?

What differences in treatment? In which are the forms of the face and the drapery more clearly defined by the modeling? Do they suggest the Florentine manner? The Venetian? Why?

Are the faces subtle? Cf. Leonardo's works and 3489^b. Are they shallow? Are they character studies or examples of the painters' art? Cf. 3015^b, 3027^b, 3454^b. How does Andrea's manner differ from Leonardo's and Raphael's? Is this true of all his work?

No. 3326^b — Beheading of John the Baptist.

Painted in 1523 for the Brotherhood of the Scalzi (the name — "barefooted" — given to the company of the Discipline of John the Baptist because they went barefooted when they car-

ried the cross in processions. Their Convent opposite San Marco had a cloister 38 x 32 feet with beautiful Corinthian columns; this was adorned with a series of sixteen frescos in monochrome, chiefly scenes from the life of John the Baptist. The work began in 1514, was completed in 1526.

Is interest naturally distributed? How could the composition be made stronger without sacrificing its illustrative quality? Have the principles of scientific composition been observed?

In what respect is the artist's treatment naturalistic? Cf. 1235^a. How has he modified the horror of the scene? What sentiment is expressed by the figures at the left? What other artist is recalled by the figure of the executioner? What is emphasized in this figure? How has the scene been given a Roman character?

How does this differ from Andrea's other work? Is the picture improved by its frame?

No. 3328^b — Assumption of the Virgin.

On wood, 12.3 x 7.1. Painted before 1526 for S. Antonio, Cortona, by order of Madonna Margherita, widow of Rossato Passerini. The kneeling figures in the foreground are St. Margaret of Cortona and St. Nicholas of Bari. A very similar picture, left unfinished at Andrea's death, now hangs opposite this in the Pitti.

Where has this Madonna type appeared before? Does it grow in beauty and depth of sentiment?

How is the sense of uplift accomplished? Is it complete? Are the cherubs human or divine? Elevated or commonplace types? How do they compare with Raphael's, Correggio's? Do they lack grace, vivacity, reality?

Why are the saints introduced? Are they painted in the same manner as the apostles? Around what are they grouped? What is expressed by their faces and gestures? How are the two parts of the picture bound together? Are the faces of the apostles strong, actual? What is the artistic value of this work? Cf. 3130^b, 3215^b, 3435^b, 3545^b.

No. 3335^b — Madonna del Sacco.

Fresco over the door leading from the cloister into the church. It was painted in 1525 for a woman who had a vow to perform, this being the form of absolution arranged by the priest.

Is this a hackneyed theme? Where has it occurred before? What does it suggest? Is the arrangement natural?

What suggestion in the arrangement of the bounding space? What harmonious lines are found? What geometrical figures do they form? Is the principal form duplicated? How is depth gained?

Recall other examples of clever composition. Which is most simple and unaffected? Most unrestrained?

Is the feeling of the picture stateliness, divine motherhood, self-consciousness? Is it religious or secular?

No. 3337^b — The Last Supper.

Fresco, 15.3 x 28.10. Painted 1525-27 in the Convent Refectory on the wall opposite the door; viewed from there it has an appearance of wonderful reality. It was considered by contemporaries one of Andrea's ablest works; later critics consider it the only presentation of this subject worthy of comparison with Leonardo da Vinci's. During the siege of Florence in 1529 the soldiers who were detailed to raze the building were checked, on entering the room, by the beauty of this painting and left the building unharmed.

Does unusual excitement prevail? Has the Savior's statement made a convincing impression? Have all the disciples heard it? Was the artist powerfully in sympathy with the occasion?

Is this united by a single thought? Is it bound together by its grouping? Is the movement rhythmical? Cf. Leonardo's Last Supper, 3005^b.

How is Judas indicated? Cf. again, 3005^b, also 1722^b.

What difficulties does a design with long horizontal lines impose upon the artist? What devices used by Andrea to overcome them? Has he imparted vivid interest and variety to the composition?

Did he intentionally make the figures of different sizes? For what purpose? Does the upper part of the composition overweight the lower?

Where else have we seen spectators added in this position? Can you explain how the artist has conveyed the illusion of reality mentioned in the introductory note?

General Questions.

What do you understand by scientific composition? Was it more an object with artists of the sixteenth century than of the fifteenth? Toward what ends did fifteenth century artists direct their scientific inquiry? In looking at the natural grouping of living objects are we pleased in proportion to their harmony with rules of pictorial composition? Is there really artistic gain in designing works of art according to such rules? Why?

Which had the highest conception of human beauty—Andrea, Fra Bartolommeo or Raphael? In whose art was the larger intellectual and spiritual element? How did Andrea change the traditions of the Florentine School—what new qualities did he leave behind him? In what did his eminence consist? Why is he not placed in the foremost rank of artists?

SELECTED WORKS.

- 3304^b. . . Florence — S.S. Annunziata. Birth of the Virgin; detail.
3305^b. . . Florence — S.S. Annunziata. Adoration of the Magi.
3308^b. . . Florence — Pitti. The Annunciation.
3314^b. . . Florence — Uffizi. Madonna of the Harpies.
3315^b. . . Detail of 3314^b.
3317^b. . . Paris — Louvre. Charity.
3319^b. . . Vienna — Imperial Gallery. Pietà.
3321^b. . . London — National Gallery. Portrait of a Sculptor.
3326^b. . . Florence — Scalzi. Beheading of John the Baptist.
3328^b. . . Florence — Pitti. Assumption of the Virgin.
3335^b. . . Florence — S.S. Annunziata. Madonna del Sacco.
3337^b. . . Florence — S. Salvi. The Last Supper.
3341^b. . . Florence — Pitti. Portrait of Andrea del Sarto.

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ANDREA'S FRIENDS AND SCHOLARS.

Outline for Study.

FRANCIA BIGIO (Francesco di Cristoforo Bigi). 1482-1524.

- Relations to Albertinelli and Andrea; studies in
 Brancacci Chapel and Papal Hall.
 His frescos in the Scalzo cloister and elsewhere in
 Florence.
 Portraits and other easel pictures; various attri-
 butions of paintings now believed to be by him.

Interest of Florentine painters of this period in Dürer.

RIDOLFO GHIRLANDAJO. 1483-1561.

Ridolfo's inheritance of talent and taste; his aims in art; works on which his reputation is based. His friendship with Raphael.

IL ROSSO (Rosso Fiorentino; Giovambattista di Jacopo di Guaspare). 1494-1541.

His peculiar characteristic; career in France.

IL BACCHIACCA (Francesco Ubertini). 1494-1557.

A representative of the influence of several schools.

Bacchiacca's teachers and friends in Florence; his associates in Rome.

Ascription of his works to more famous artists.

PONTORMO (Jacopo Carucci). 1494-1557.

Characteristics of Pontormo's paintings; more important works in fresco in Florence and vicinity; his portraits.

The fashion of studying under various masters that prevailed at this time.

Questions on Special Pictures.

No. 3295^b — Madonna del Pozzo.

Long ascribed to Raphael. The name refers to the well in the background.

How is the climbing *motif* emphasized? Is this an example of scientific composition? What marks of ability in landscape painting? Does this background enhance or diminish interest in the subject? How?

Is the Madonna type unlike others that we have studied? What resemblance to Albertinelli in arrangement of light and shade? To Andrea in modeling? To

Raphael in types, movement or sentiment? Cf. 3421^b. Was the artist sensitive to beauty? Skilled in draughtsmanship? Is the picture essentially religious?

No. 3350^b — Madonna enthroned with Saints.

Oil, on wood. Lower part of an altarpiece. The attendant figures are St. Dominic and St. Jerome.

Is the picture characterized by propriety? Is it a truly religious work or perfunctory? What repetitions of gesture or attitude? Does this necessarily indicate poverty of invention? Interpret the gestures and manner of each person. Is there any peculiarity in St. Jerome's attitude that recalls Raphael or Perugino? In what different ways has the artist sought for decorative effect? Is anything new introduced in St. Dominic?

What reasons were there for a sixteenth-century artist to observe such exact symmetry? Is monotony the result? What traits to admire in drawing, pose, drapery, landscape?

Does this work suggest the influence of Domenico Ghirlandajo? Of Costa? Francia? Raphael or Leonardo? Was Ridolfo original or an eclectic?

No. 3361^b — Portrait of Cosimo de' Medici.

Said to be a copy of a fifteenth century portrait of Cosimo, *Pater patriæ*. Another portrait by Pontormo, bearing the same name, is of Cosimo I., Duke of Tuscany.

. What propriety in the book and pen? In book alone? Would there be less if the book were unornamented? Is the ornamentation characteristic of the time? Are hands and feet drawn in a peculiarly truthful expressive manner by Florentine artists of this time? Is this figure of noble proportions? How would you characterize the drapery? Is there any faultiness in draughtsmanship? Would a portrait painted in Cosimo's own time be executed in this manner? Is this an improvement?

Does the figure suggest the ecclesiastic, humanist, man of affairs? Did Cosimo belong to either class? Can

you recall another instance where the halo surmounts a cap or other head covering? Does he carry a pen or the martyr's palm? What reason for investing him with these sacred symbols?

No. 3370^b — Angel playing a Lute.

Has this the air of a study from life? Is it a refined type? Compare with cherubs by Raphael. Would it be possible for a body to be hidden behind the lute? What is the inference? How is the lute supported?

Does this suggest the heavenly host? Or *diablerie*? Why is the hair treated thus? Is there equal attention to texture in wings, flesh and hair? Does this resemble Andrea del Sarto? Correggio? How does the painter rank as to individuality?

SELECTED WORKS.

FRANCIA BIGIO.

3295^b . . . Florence — Uffizi. Madonna del Pozzo.

RIDOLFO GHIRLANDAJO.

3350^b . . . New Haven — Yale Art Gallery. Madonna enthroned with Saints.

PONTORMO.

3361^b . . . Florence — Uffizi. Portrait of Cosimo de' Medici.

IL ROSSO.

3370^b . . . Florence — Uffizi. Angel playing a Lute.

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524; 642.

Lessons 3 and 4.

DEVELOPMENT OF PAINTING IN EMILIA.

DOSSO DOSSI (Giovanni di Lutero). 1479-1542.

BENVENUTO TISIO DA GAROFALO. 1481-1559

Outline for Study.

Centers of art and letters in the province of Emilia.

Ferrarese painting early in the sixteenth century;
Dosso, an artist of originality and power;
ideality and romantic character of his work;
experiments in color and chiaroscuro.

Dosso Court painter to Alfonso of Ferrara;
probable contact with Correggio in the neighboring city of Mantua.

The painting of Circe; frescos in the palace of the Estense; work in the Gonzaga palace at Mantua.

Garofalo, a descendant of the school of Tura;
his intimacy with Dosso.

Garofalo's ability; evidences of the influence of Costa and Raphael in his later works — his pseudonym, the "Ferrarese Raphael."

His large altarpieces; grisaille frescos in the Seminario, Ferrara — their subjects; his Deposition. Artistic relation of Dosso and Garofalo to earlier painters of the Emilian province.

Questions on Special Pictures.

No. 3765^b — Circe.

Possibly suggested by Ariosto's Orlando.

Does this seem a scene from classic mythology? Why? From mediæval allegory? How much of its interest and strangeness does it owe to the costume? What place and period does that represent?

What interpretation may be placed on the animals and armor? On Circe's action? Is she conscious of cruelty or is she interested merely in the success of her incantations?

How does this landscape differ in subject and treatment from those previously studied? What was the artist's attitude toward nature? What effect has it on the picture?

No. 3767^b — Nymph pursued by Satyr.

(Questioned.)

The former attribution to Giorgione is now quite generally discarded although one of his latest biographers sees his drawing in the nymph. The subject is in accord with Dosso's known interest in the fantastic.

Does the nymph express fear? Why are her eyes distended? Is the arrangements of her hair incompatible with swift movement? What elements of beauty in her face and figure? Could this face accompany an intellectual or profound character?

Does the satyr express malice? How is the satyr character rendered? Define the character-difference between these two. Is there intentional contrast? How successful has the artist been in suggesting the conjectural region between the spiritual and the animal?

Are the heads clearly outlined against the background? How are the outlines of the bodies handled? Is any other artist recalled by the arrangement of light and shade? Cf. 2163^b. What resemblances, differences?

No. 3770^b — The Deposition.

Considered by an eminent critic the finest Ferrarese work of this time.

What fact is emphasized? Is attention divided? Could the artist have chosen a more effective way of appealing to our sympathy? Is there any other method of appeal here? Anything to weaken the solemnity of the scene?

Does this suggest an early or a late artist? Why? What peculiarity in the treatment of the dead Christ? Was this done to display the artist's skill in the nude? Is his skill in fleshly forms noticeable throughout the picture? How are the ears characteristic?

What motive for the introduction of the figures on the extreme left? Is it objectionable?

What resemblance between this landscape and that of 3765^b? Does this argue that this treatment was characteristic of this place and time? Cf. also 3102^b.

SELECTED WORKS.

DOSSO DOSSI

- 3765^b . . . Rome — Borghese. Circe.
3767^b . . . Florence — Pitti. Nymph and Satyr (attributed).

GAROFALO.

- 3770^b . . . Rome — Borghese. The Deposition.

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ANTONIO ALLEGRI DA CORREGGIO. 1494-1534.

"The Faun of the Renaissance."

Outline for Study.

Correggio's education — Ferrarese and Lombard influences; evidences of association with Dosso and of acquaintance with Mantegna's works.

The young painter in his native town; the Court of Correggio and its intimacy with Mantua; friendship and patronage of Veronica Gambara; Madonna of St. Francis and other works previous to 1518.

The period of transition ; development of an individual style ; Correggio's isolation in art.

Correggio in Parma, 1518-1530 ; Convent San Paolo and its frescos ; key-note of the general design ; the putti ; allegorical figures in grisaille ; adaptation of the decorative ideas of an earlier master ; Correggio's daintiness of thought and execution.

Early easel pictures in Parma — Madonna della Cesta, Marriage of St. Catherine and others.

Frescos in the Church of San Giovanni Evangelista cupola, tribune, lunette (1519-1524) ; seriousness and dignity of the conception ; the painter's daring originality — violation of the traditional treatment of dome decoration ; boldness and vigor of his figure drawing ; Correggio at his artistic zenith.

Altarpieces for San Giovanni — Martyrdom of Placidus and Flavia, Descent from the Cross.

Psychological significance of Correggio's types ; idealization of faces ; compare youthful angels with those of Raphael and other painters.

The step beyond — frescos in the Cathedral of Parma, cupola, pendentives, balustrade (1526-1530) ; alternation of designs in color and in grisaille here and in San Giovanni ; similarity of subject in the two domes.

Extent to which Correggio carried illusion ; artistic loss involved in realistic foreshortening ; an artistic descendant of Melozzo da Forlì ; Correggio's mastery of aerial perspective ; effects of light and shade ; delicacy of color scheme ; richness and fusion of technique.

Late altarpieces ; Madonna with St. Sebastian ; Madonna with St. Jerome, Madonna della Scodella, Nativity (La Notte), Madonna with St.

George; beauty and poetic quality of his religious pictures; abandonment to art for art's sake.

Discussion concerning the authenticity of the Reading Magdalene.

The artist's retirement to Correggio (1530); his latest work; frankness and delicacy of his treatment of subjects from pagan mythology—the unmoral character of his creations; Education of Cupid, Io, Ganymede and others.

Correggio's school at Parma and his influence on succeeding art.

Topics for Further Research.

The decoration of domes and apsed ceilings; difficulties and successful solutions.

The city of Parma.

Religious sisterhoods in the Italian Renaissance; San Paolo and its nuns. (Ricci 155-158.)

Greek stories: Ganymede, Jupiter and Io, Diana.

Paolo Toschi, Correggio's interpreter.

Questions on Special Pictures.

No. 3700^b — Adoration of the Magi.

An early work recently transferred from the Archbishop's Palace in Milan to the Brera collection.

Is sincerity the dominant note? What part does Joseph play in the scene? Is Oriental life touched in a realistic way? What suggestions about the ruined architecture that show loving study of such subjects?

Interpret the character of Madonna. What criticism may be passed on the Child? Is the drawing clear and distinct? Are the features lacking in definiteness? Give examples of both methods. Which is most effective?

Had Correggio's style developed when this picture was painted? Are there resemblances to Leonardo's

followers? Cf. 3102^b, 3160^b. Had he attained to unusual skill in delineation of landscape for this period? Compare Sodoma, Francia and Costa, with dates. What representations of this scene have been more actual? In what does it consist?

No. 3702^b — Madonna, Child and Angels.

Small panel, in perfect preservation. It has been attributed to Mantegna, the Ferrarese School and to Titian. Morelli's opinion that it is a valuable early example of Correggio is now generally accepted.

What engages the Child's attention? Can you recall a conception at once so natural and so appropriate to divinity? Is there equal concentration on the part of others in the picture? Can the same earnest attention be found in other representations of the Christ-child by Correggio? Does this Child resemble, in form and modeling, others in this artist's work? Is Madonna a Corregesque type? Compare 3210^b. What resemblances between the two pictures? What comparison in treatment of hair with 3064^b? In what different ways has Correggio suggested cloud-land and depth of space? What indication that this is an early work? What elements suggest this artist's later work?

No. 3710^b — Section of Ceiling.

No. 3711^b — Diana.

No. 3712^b — Medallion.

Convent San Paolo.

Frescos painted in 1518 for the "Camera di San Paolo," a room in the private suite of Donna Giovanna Piacenza, Abbess of the chapter of Benedictine nuns. The room is nearly square; from its cornice sixteen ribs converge to the center of the domed ceiling. The surface of the vaulting simulates a trellis wound with vines, fruit and flowers; oval openings are painted in the verdure disclosing putti at play with hounds and weapons of the chase. The idea was evidently borrowed from Mantegna's frescos in the Camera degli Sposi, in the Ducal Residence at Mantua. So, also, the peculiar technique — the paint laid on in short strokes.

At the junction of the ribbed divisions and the cornice are painted lunettes, in grisaille, each containing an allegorical figure. Similar alternations of colors and monochrome were used in the two Parmese churches painted by Correggio. The painted decoration was continued below the cornice in semblance of drapery, with cups and flagons of silver.

Over the fireplace was painted Diana, mounting her car drawn by two hinds. The crescent moon, her symbol, was in the Abbess' Coat-of-Arms.

What appropriateness in these subjects to the character of the place decorated? Were Correggio's own tastes responsible for the choice and development of the theme? In what spirit are they carried out? What marks the Christian artist? What other examples of a similar spirit may be recalled? How explained?

What connection between the scenes in the lunettes? Is the composition scientifically adapted to the space? Are the lines flowing? Is there any awkwardness? What lines in pictorial composition tend to strength and what to weakness? To which class does this belong? Is the modeling of the putto fleshlike? Does it resemble the Child in 3702^b? Has it more or less of the expression of human feeling than 3767^b? Is the faun character suggested?

How far does Diana suggest the classic goddess? What differences are there? Is this the ideal of feminine beauty afterward developed by Correggio? Are her draperies handled with taste and knowledge?

In what does the charm of this decoration consist? Does it lack any qualities essential to good decoration? What historical significance in the selection of such a theme?

No. 3726^b — The Marriage of St. Catherine.

3.6 x 3.4. Painted for the art-loving Grillenzoni family of Modena, probably between 1518 and 1520. St. Sebastian appears behind St. Catherine, and the martyrdoms of both saints are dimly seen in the background.

Cf. 3700^b, 3702^b. In what particulars is this an advance? Is the artist's style fully matured — *i. e.*, has he anything to gain in technical excellence? Is it an equally reverential treatment of a sacred theme? What is the character of the Child's interest? Is St. Catherine's devotion intense, ecstatic? Cf. the Magdalen in 3730^b.

Where is the attention of the group directed? Is there any diverting interest? Of how many of Correggio's pictures is this true?

By what symbols or circumstances is St. Catherine known? Is either one sufficient for identification without the others? How is St. Sebastian identified here?

When a landscape background does not connect with the foreground, does it add to the effectiveness of a picture? Does this landscape explain the scene or in any way amplify its meaning?

Compare the arrangement of figures with groups by Fra Bartolommeo, Raphael and other artists: 3427^b, 3317^b, 3253^b. What is lost by the less regular form of grouping? Compare the painting of hair, modeling of flesh, treatment of drapery with Raphael's methods. Which has the greater facility in use of the brush? Which is the more modern? Is Correggio's ideal of beauty a common one? Is it one generally accepted?

No. 3717^b — The Savior : detail.

No. 3718^b — St. Thomas and St. James Minor.

Note: Observe the difference in these two reproductions — one from the original fresco, the other from Toschi's water-color copy of what would otherwise be unintelligible in reproduction.

The decoration of the interior of the dome of San Giovanni Evangelista consists of a single subject simple in conception — the Vision of the Evangelist. Christ is ascending into heaven; in a grandly sweeping circle, around him are the eleven Apostles, colossal figures, slightly draped — seated on clouds, looking

after him; sporting around and through the clouds are bands of child-angels, who serve as connecting links between the groups. Below, in the pendentives, are Evangelists and fathers of the Church seated in conference on clouds upheld by youthful angels. Monochrome decorations complete the scheme on Cornice and Friezes. The work was executed 1520-1524.

How are these figures meant to be seen? What movement is indicated by the Savior's position? Cf. 3545^b, 1841^b. Which best conveys the idea? Cf. 1842^b. Which is the most satisfactory drawing of the head? Are there reasons in 3545^b for a different manner of representation? What has Correggio gained and what sacrificed in his representation? Would you visualize a heavenly vision in this way?

What space is represented beyond and above the Savior? What effect has this treatment upon the architecture of the dome? Is this principle valid?

Is the substance of the clouds firm enough to sustain the Apostles? Is there any doubt of the artists' intention to represent clouds? Do they resemble any other substance? Was this necessary in order to satisfy the imagination? How was this done by Raphael? Cf. 3435^b, 3545^b. Is the principal thought in connection with the Apostles, spiritual or physical? Cf. 3501^b. Does the physical oppose or help the emotional? In 3718 is the impression unalloyed by weakness? By the question of appropriateness? Is the sportive disposition of the putti a disturbing element? Do they attract the attention of the Apostles? What effect has that circumstance on the sentiment of the composition?

No. 3723^b — St. John Evangelist at Patmos.

Lunette over a small door in one of the transepts.

How is St. John employed? Why is he represented as youthful? How far successful is Correggio in representing masculine types? In expressing ecstasy or spiritual uplift? Cf. 3717^b, 3718^b.

Why is the eagle present? What is suggested by its action?

Compare with Andrea del Sarto's lunette, 3335^b. Are the positions equally natural and graceful? Which is the loftier conception, the more religious? Is the semi-circular space equally well filled? In which are the artifices of pictorial composition most obvious? Has Correggio cared for decorative line? Has he secured beauty?

No. 3716^b.—Assumption of the Virgin:

Detail of Cupola of the Cathedral.

The general scheme of decoration of this Cupola is similar to that of San Giovanni. Clouds, carrying innumerable angel forms in their soft depths encircle a central space of clear air against which is relieved the form of one of the angelic throng descending to meet the Virgin. Resting on the cornice at the base of the dome is a simulated balustrade before which are ranged apostles and youthful genii. In the pendentives are painted four saints. The whole heavenly vision is instinct with ecstatic movement.

These frescos date from 1525-1530, and comprise only a part of the commission given to Correggio; the work was interrupted by his retirement to his native town and never completed.

Are individual forms easily followed out and explained? Do all assist in the expression of the thought? Could it have been expressed with fewer? Are ease and grace emphasized? Is there sense of effort on the artist's part? Is it restful for the spectator? Is there any feeling for decorative pattern? Is there more for harmony of line than elsewhere in Correggio's work?

Compare with other Assumptions—3328^b, 3215^b, 3130^b, 1775^b. In which is the upward movement most irresistible, swift? In which the gesture of the Virgin most expressive? Which makes the strongest appeal to your sense of the fitness of things? Which is the most sympathetic? In which is technical skill most evident? What is the relation of technique to artistic excellence?

No. 3714^b — Venus, Mercury and Cupid.

(Also called The Education of Cupid.)

5.1 x 3 feet; figures nearly life size. Painted before the frescos of the Cathedral were undertaken, it remained in the Mantuan Collection until 1630. Since then it has been in England, Spain, Italy and Austria, returning at length to England. Injuries received during these extensive journeyings have necessitated considerable restoration.

What is Cupid doing? Is this a natural childish action? Explain his attitude. Compare with other winged bodies — angels and cherubs. Is this different? Why does Mercury assume the *rôle* of teacher?

Has Correggio created a new type in Venus? Has she any unfamiliar accessory? How does this artist's study of the nude differ from that of others? What are its excellences? Is the painting of Cupid's hair marked by unusual care? Does it look labored? Is it similar to that done by Leonardo's followers?

Is this work Greek in theme and spirit? What effect has the artist sought?

A Group of Altarpieces Painted between 1522 and 1530.

The following five religious pictures, all painted after the beginning of the frescos in San Giovanni Evangelista, represent the culminating point of Correggio's genius. While at first glance there appears to be a close similarity, further attention shows that each embodies a distinct idea in no way derived from the others and that each is devoted to the solution of a particular problem.

No. 3734 — Adoration of the Shepherds.

Known also as La Notte (Holy Night). Commissioned in 1522 for the Church of San Prospero, Reggio. One of the considerable number of pictures obtained surreptitiously or by force by the Dukes of Modena and sold to foreign buyers. In this category belong 3728^b and 3743^b.

What is the source of light? Is there only one? Is the light consistently distributed? What evidences of its brilliancy? Has the picture any other interest as strong

as this technical problem? Has Correggio's success been surpassed? Can you recall other instances, in or not in our course of study where a similar *motif* has been treated?

What is the spiritual temper of the picture? How many details of the Scripture story are introduced? In what other ways has the artist made his work attractive? Does the fame of the picture rest on such grounds as to ensure its permanent popularity?

No. 3730^b — Madonna with St. Jerome.

On wood, 4.8 x 6.10.

Known as *Il Giorno* (The Day), because of the brilliant light that floods the picture. A votive picture commissioned in 1523 and placed in the Church of San Antonio, Parma. It was carried to France in 1796 but returned to Parma in 1815.

Where is the interest of the picture centered? Are the artist's interest and the spectators' the same? Has the Child's intentness of expression been equaled in other pictures by Correggio? Is it confined to the Child's face? Is the angel found elsewhere?

Are new types of beauty introduced? Is the Magdalen satisfactorily characterized? Is her movement natural?

Compare this with other representations of St. Jerome: 3770^b, 2149^b, 1759^b, etc. What special appropriateness in Correggio's? Is this a correctly drawn figure?

Why is the background arranged thus? How has the artist intensified the impression of air and illumination? How does the landscape compare with Perugino's in delicacy and suggestiveness?

No. 3733^b — Madonna della Scodella.

On wood, 7.3 x 4.6. Painted for the Church of San Sepolcro, Parma. The frame, of which a part is shown in the reproduction, in which the picture has again found its place after many vicissitudes, is the original one made after Correggio's design. The painting illustrates a legendary incident in the return of

the Holy Family from Egypt. Stopping to rest in the desert, angels bent down the palm tree until the fruit was within Joseph's reach; and a stream of water miraculously flowed at their feet. The name of the picture refers to the bowl in Madonna's hand. Over-cleaning has injured the upper group.

How are the action of Joseph and the Child to be explained? How old is Jesus? Why is he represented thus? How long did the Holy Family remain in Egypt? Is it customary for Joseph to be so active in his ministrations? Is there a reason? Has this scene a devotional character?

Are the angels exerting strength? Would the scene be more or less supernatural in proportion to the visible force?

What is the character of the draperies? Is it equally true of Correggio's early and late work? To what part of the picture is attention most strongly attracted? Why?

No. 3728^b — Madonna with St. Sebastian.

On wood, 8.10 x 5.6. Painted in 1525 for the chapel of the brotherhood of St. Sebastian, at Modena. Besides St. Sebastian, St. Geminianus, and St. Roch in pilgrim's dress attend Madonna.

No. 3743^b — Madonna with St. George.

Painted about 1530 for the brotherhood of St. Peter Martyr at Modena. John the Baptist and St. Jerome are present together with St. George and St. Peter Martyr.

This painting and 3728^b were sold to Augustus III. of Poland, Elector of Saxony, the founder of the Dresden Gallery.

Study the arrangement of figures in both pictures. Which is more successful? Why? Is either conventional? What means does Correggio use to draw attention to the central theme? What means have other artists used? Which is more successful? Does 3726^b suffer because our attention is not solicited? What effect is produced by figures that look out of the picture frame? Compare the saints in 3530^b.

Which of these two, 3728^b or 3743^b, is the more

restful? In what does the difference consist? Does the other lack life and vigor? What constitutes restlessness in a work of art?

In 3728^b what reason is there for associating these three saints? Why are they variously occupied? Why is St. Sebastian's expression more ecstatic than the others? Have all the putti a serious function to perform? How is this reminiscent of the San Giovanni frescos?

How is the position of Madonna in 3743^b to be explained? What peculiarity common to the youthful figure on the left and to the corresponding figure in 3730^b? Is it to be found in other figures in these two pictures? What was the development of Correggio's art? Does it appear here? What preceding artist is recalled by the decorative accessories in the upper part of the picture?

No. 3746^b — Cupids sharpening Arrows.

Detail of Danaë.

Several of Correggio's mythological pictures, including Danaë and notably the Leda, have traveled over nearly the entire extent of Europe; Spain, Austria, Sweden, France, England, and more than once Italy have each furnished them a resting place. A proof of and perhaps in part a reason for the general admiration with which this artist's works were regarded.

What is the attitude of the Cupids toward their work? Is this characteristic of children? Are they studies from classic sculpture or from life? What side of child-life appealed especially to Correggio? Are they ever unnatural in his pictures? Are they monotonously alike?

No. 3747^b — Ganymede.

Canvas, 5.6 x 2.4. The youth is a duplication of one in the frescos of the Parma Cathedral. The fact that in no other instance has Correggio repeated himself, coupled with certain inconsistencies in the details of the picture, has given rise to the suspicion that this panel is by a clever imitator, although the quality of the work makes the acceptance of such an idea difficult.

Does the mutual hold of the youth and the eagle seem secure? How does the bird reassure the boy? Is the situation painful to the spectator? Do we feel any apprehension concerning the youthful angels in Correggio's dome frescos? Why? What is the direction of flight as indicated by the draperies? Is it consistent with the impression derived from the bird?

Does the landscape differ in subject or in execution from Correggio's other paintings?

Is the dog an essential part of the narrative? Is its introduction from the pictorial point of view?

No. 3748^b — Jupiter and Io.

According to the myth, Jupiter assumes the form of a cloud which envelops Io in its embrace.

Is this picture conceived in the classic spirit or is there an added element of romance? Is there a hint of the Madonna type? How does it compare in intellectual suggestion with the nymph in 3767^b?

What portions of the myth are emphasized? Is Correggio's treatment of pagan myth coarse or repellent? How does he compare with Raphael in this? Compare also Botticelli's mythological pictures. What elements does each artist select? Are the differences those of period, of training, of individuality, of spirit, or of technique alone?

Is there a flavor of self-consciousness here? In what does the beauty of the work consist? Is the treatment of the form broad and summary, or has attention been paid to detail?

General Questions.

Does a systematic or formal style of composition or formation of groups characterize Correggio's work? How does he compare with Raphael in this respect?

Is there any lack of seriousness in his saintly persons? Are his mythological characters trifling? What is the

quality of joyousness that animates his youthful angels and putti? In general, what is the moral quality of his work?

Does he aim at the display of skill and cleverness? Does he express unworthy ideas? Is his work distinguished for its intellectual content? By its emotional character? Should one exclude the other?

Is sentimentality ever present? Is beauty ever absent? Was he much concerned with textures? Is there lack of variety in that respect? Does his drapery ever attract attention?

Are Correggio's children natural, full of life and vigor? Have they individuality and potential force of character? Are they abnormal in any respect?

Is there anything in Correggio's work to suggest Leonardo's influence?

SELECTED WORKS.

- 3700^b . . . Milan — Brera. Adoration of the Magi.
3702^b . . . Florence — Uffizi. Madonna, Child and Angels.
3710^b . . . Parma — Convent S. Paolo. Section of Ceiling.
3711^b . . . Convent S. Paolo. Diana.
3712^b . . . Convent S. Paolo. Ceiling. Medallion.
3714^b . . . London — National Gallery. Venus, Mercury, and Cupid.
3716^b . . . Parma — Cathedral. Section of Cupola, interior.
3717^b . . . Parma — S. Giovanni Evangelista, Cupola. The Savior; detail (from copy by Toschi).
3718^b . . . S. Giovanni Evangelista, Cupola. St. Thomas and St. James Minor.
3723^b . . . S. Giovanni Evangelista, transept, lunette. St. John Evangelist at Patmos.
3726^b . . . Paris, Louvre. Marriage of St. Catherine.
3728^b . . . Dresden — Gallery. Madonna of St. Sebastian.
3730^b . . . Parma — Gallery. Madonna of St. Jerome (II Giornata).
3733^b . . . Gallery. Madonna della Scodella.
3734^b . . . Dresden — Gallery. Adoration of the Shepherds (La Notte).
3743^b . . . Gallery. Madonna with St. George.

3746^b . . . Rome, Borghese. Cupids sharpening arrows : detail of Danaë.

3747^b . . . Vienna — Imperial Gallery. Jupiter and Io.

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IL PARMIGIANINO (Francesco Mazzola). 1504-1540.

Outline for Study.

Parmigianino's native ability; effect upon his work of Correggio's overmastering influence.

The elegance and artificiality of his types in
works of the imagination.
His portraiture and its claims to admiration.
His engravings.

Questions on Special Picture.

No. 3750^b — Madonna, Child and Angels.

6.6 x 4.4. Painted in Parma, 1534, for Elena Tagliafini; although unfinished it was hung, after the painter's death, in the family chapel at the Servites.

Explain Madonna's position. Is it easy and restful? What would be the effect if the pedestal were larger? What peculiarities in the drawing? Are they warranted by natural forms? Are they in the interest of beauty? Of elegance? What distinction may be made between beauty and elegance? Are they individualities of the artist? Or inspired by Correggio?

How are the faces at the left explained? Is the child completely relaxed? Is the sentiment of the picture religious or otherwise?

Why is the column in the background? Who is the draped figure back of Madonna? What purpose does it serve? Are there any discrepancies? What claim has the picture to admiration?

SELECTED WORK.

3750^b . . . Florence — Pitti. Madonna, Child and Angels.

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Number Thirteen.



Correggio.

BY H. H. POWERS, PH.D.

Correggio stands for two distinct things in art—things not only separable, but almost incompatible. Perhaps we may call them a manner and a thought. On the one hand is the way he has of putting things; on the other hand, the thing he has to put. Theoretically there is no conflict between manner and matter in art any more than between language and thought in literature. The one is obviously the servant of the other. It is only when the manner is not suited to the matter, or, again, when manner becomes too interesting, attracting attention away from matter, that the two are at feud. The cases in which speech has been wholly subservient to thought, in which phrases have never done duty instead of ideas, are few in art. The history of Correggio is typical of the struggle between these two interests.

The vision of Correggio is one of the simplest and purest in art. It is manifest in the cupids of San Paolo at Parma, but is seen at its best in some of his large religious paintings, such as the Madonna of St. Sebastian, in Dresden. Nothing can surpass the child beauty and grace of these charming figures, whose gleeful frolic is the purest suggestion of happiness to be found in all art. In madness of joy they career around the Madonna, herself a child in spirit scarce less than themselves, and pay homage to the Christ-child as to a king of the elves. It is a long way from these elfin sprites to the solemn thought of the Christian world and the bodeful beings of Christian art. Here is no premonition of the cross, no pondering on the world's sin and pain. These creatures of Correggio's fancy disport themselves as of old the fairies flitted from flower to flower on a dewy morn in the childhood of the world.

Not, however, until we approach the more serious moral themes, do we appreciate how utterly the art of Correggio belongs to this child-age of the world. In the dangerous realm of pagan myth he bore a charmed life. The stories of Leda, of Danaë, of Jupiter and Io are not edifying to the moral sense. In the work of other artists they are usually gross, always offensive to the sensitive and the pure. The marvel is, why they are not so in the work of Correggio. Perhaps the secret is to be found in the enduring childhood with which he endows his creations. They never outgrow their innocent guilelessness "nor lose the childlike in the larger mind." Hence their wantonness seems playful, a thing not to be taken seriously, a reminiscence of the time when the race was unfettered by conscience and followed impulse without shamefacedness or sin. It is no lapse from the stern requirements of our modern virtue; it brings no penalty, demands no expiation. And in this freedom from moral discipline and moral consciousness lies no small part of Correggio's art. Our moral obligations are wholesome and necessary, the condition of all highest good and all permanent happiness. But in themselves these obligations are not attractive, and the scourge of conscience, however wholesome, is none the less a scourge. The strain of self-restraint and self-correction is a wearying one, and no one of us is so committed to the moral life that he does not tire at times of the exactions of conscience. Hence this delight in the guilelessness of childhood, in the innocence that wanders unknowingly in forbidden paths, that trespasses and needs not to be ashamed. Correggio has struck one of the truest and most permanent chords in our nature in portraying this ideal guilelessness, this blissful unconsciousness of evil or restraint which is emphasized by the very deeds of darkness which in this charmed world of his fancy have no need to shun the light.

But while the unrelenting claims of righteousness lay upon us a certain constant burden of weariness, and breed within us a continual smouldering spirit of revolt, righteousness is to us all the supremely beautiful thing. The satisfaction which we derive from our moments of abandon or from our musing as to what pleasure were ours if conscience would withdraw its ban, is, after all, a feeble pleasure compared with the satisfaction of moral achievement and the attainment of our moral ideal. The beauty of childhood's happy hours appeals to us all, and at times seems the supremely lovable thing. But after all, no one seriously wishes he could be a child again or struggles to forget the lessons of manhood. The enduring, inspiring ideals, the beauty that triumphs over all other charms, these lie not behind but before; they reflect not the weakness and weariness, but the strength and heroism of the soul. No message from fairyland can have for us the interest or the charm that we find in the deeper note of sympathy for our great struggle and in the prophecy of our ultimate triumph.

The technical achievements of Correggio are foreshadowed in some of his earliest works in Parma, notably in the frescoes on the little dome of San Paolo. The achievements of earlier masters in this line will be recalled. From the time when the great mosaics of the Middle Ages had gone out of style and the more pictorial fresco with its perspective and its realistic portrayals had come into vogue, the decoration of domes, apses, etc., seems to have been little attempted. The difficulties were too great. It is difficult to paint a picture on a flat, upright surface and make all the figures take their proper place and stand and group themselves as they should. When the surface tips forward, and, still more, when it is converging and irregular, these difficulties are greatly increased. To spread the figures upon this inclined, converging or irregular surface complicates the

angle of vision, distorts the figures and quite destroys the illusion, which the picture painter wishes to produce.

The mediæval artists found their own way out of the difficulty. They recognized the fact that these surfaces were ill-adapted for pictures and, further, that their shape was too important to be modified or artistically disguised. So they ultimately gave up pictures altogether, dropped perspective, arranged their figures to fit the surfaces quite without reference to nature or realistic effects. In a word, they ceased to make pictures on these ill-adapted surfaces and made simple decorations instead. This was by all means the best thing to do, and as studies in appropriate and adapted art the great mosaics far surpass their most ambitious rivals of the Renaissance. But the later artists would have pictures at any cost. If the surfaces would not take pictures, then so much the worse for the surfaces. At first such surfaces were ignored. Then bit by bit as skill increased the pictorialist went forth conquering and to conquer.

Progress was slow until Melozzo da Forli made his epoch-making discovery. This, it will be remembered, consisted in the application of foreshortening to correct the incline or irregularity of these surfaces. It was a familiar fact that on an upright surface foreshortening could make a figure lean backward. Then on a surface that leans forward foreshortening can obviously make a figure stand upright. By carefully calculating the angles in question the proper corrective could be applied to all parts of a surface, however irregular. The fragments of Melozzo's work, now exhibited in the Sacristy of St. Peter's, show how effectively he applied this principle.

But in thus placing the figures erect the problem was not solved. Thus placed, they would seem to stand on air, a possible thing for angels and a limited number of traditional figures, but on the whole a limited achievement. Could the principle be so applied as to carry up

from the upright side walls a consistent and erect system of supports so as to give the whole a sense of repose? Thus Michelangelo had stated the problem, and the Sistine ceiling was his solution of it. This marvel of the Renaissance was in its first glory in Correggio's time and its fame must have fired his ambition, though he seems never to have seen it. Certain it is, he approaches the problem in an entirely different way.

The little dome of San Paolo was low and exceptionally ill-suited to the painter's purpose. The surfaces are heavily inclined and too near to allow of the most imposing effects. To paint figures dangling from the top would have been infelicitous; to erect stately supports by painter's art was impossible. The place needs room, space, and the figures need support. Both are secured by an ingenious device not unknown in art before Correggio's time but never before handled with such skill. He contents himself with merely decorating the main surface of the dome, but by clever painting he opens through it a complete circle of oval windows around its lower circumference. Through these windows we seem to look out at the sky. But attention centers on a charming series of cupids who are playing with implements and trophies of the chase. These are outside, or more often they sit on the edge of the window openings, hanging their feet inside and displaying their exquisite bodies in all the charming attitudes which child-life can suggest. This is a new and daring application of Melozzo's principle, the figures being neither suspended from the dome nor standing on air, but seeming rather to stand or sit on top of the dome. Yet the whole is accomplished by painting its inner surface.

The next step in this wonderful evolution is to be found in the great dome of St. John the Evangelist in Parma. This cutting of window openings through the dome seems to have set Correggio to thinking. If part of

a dome could be painted away why not all of it? That is precisely what is done in the great dome. Whether this is a good thing for the dome is another question. It may be urged in extenuation that the stilted domes of the Renaissance do not show off well inside, that the spectator, looking from below, sees them foreshortened, thus losing the sense of height and feeling, unduly, the shut-in-ness of the top. Hence, however imposing they may be without, they look low and undignified within. The painter, therefore, who broke through their low-lying ceiling only corrected a defect.

Correggio's theme is the Ascension of Christ. By a vaporous atmosphere he completely obliterates the walls and ceiling of the dome and the imagination soars to the dizzy heights in which the figure of the Christ is seen vanishing. These soaring figures require no support and, logically at least, there is no inconsistency in converting the barrel of the dome into a telescope through which we survey their distant flight. Around the base of the dome sit the Apostles, figures of rare beauty and dignity, which we miss in the painter's later work.

The magical cleverness of the painter was not without its disadvantages. If we are dumbfounded to look through solid walls into miles of distance and to see the vanishing figure of Christ in such marvellous foreshortening, the view of dangling legs and fluttering garments is not inspiring. This extravagant realism suggests the danger of taking such themes too literally. Left to our own devices, we can imagine the scene from a celestial or at least from a horizontal point of view, and can confine ourselves to its dignified aspect. But drafted into service to open up roofs and convert domes into telescopes, the whole thing becomes cheap and undignified.

But there was a higher height and a lower depth. Correggio's cleverness was not yet exhausted and, on the other hand, his bathos was not yet complete. In the

dome of the cathedral hard by we have his crowning achievement and his uttermost failure. It is the repetition of the previous dome, but with every characteristic exaggerated. The theme is the Assumption of the Virgin. Vaster are the reaches of the upward straining gaze toward the empyrean where throngs of the heavenly host soar upward with the scarce distinguishable Virgin, and vanish as specks in the dissolving ether. Spectators throng below and turn their startled gaze upward toward the overpowering scene. Cleverness is redundant, prodigal, surfeiting. But dignity has vanished and serious meaning is ignored. Men are not intended to be looked at from below. The whole thing smacks of the circus, and the useless legs of the suspended throng are painfully suggestive of the trapeze. It is the apotheosis of cleverness and the degradation of art.

In the prosecution of these technical studies Correggio was not merely misdirecting his energies and missing the chance of nobler achievement; he was withdrawing attention from problems previously mastered, and sacrificing gains already secured. It is sad to think what pictures he might have painted while he was executing this *tour de force* in defiance of architectural sobriety and dignity of feeling and thought. It is still sadder to discover that the pictures he actually did paint during this period lack his earlier charm, and, like the frescoes themselves, are unworthy strivings after prodigies of effect. The exquisite figures that charm us in the Madonna of St. Sebastian are replaced in the later Madonna of St. George by heavy, coarse figures, unworthy of even a third-class painter. The picture indeed shows marvellous advance in chiaroscuro and technical skill, but the artist has ceased to care for the fairy folk of his inspired youth. Correggio began as an artist and ended as a technician. This is the pitfall of the student, the bane of art. How rarely does the artist remain the master of his own cleverness and constrain it to the service of worthy ideals?

Special Bibliography.

Number Thirteen.

The bibliography of Michelangelo, like that of Raphael, is so extensive as to necessitate the selection of only a small part for our purpose. The more complete biographies make a considerable demand upon the reader's time. Each has individual claims upon the student's attention; but if one or two must be selected we suggest that the choice fall upon Symonds', published 1893, or Holroyd's, 1903. Symonds' work in two volumes, based on documents and autographic manuscripts held in the Buonarroti family, is of especial value, while his critical estimate of the work of artists inspires no less confidence than enthusiasm.

The two contemporary biographies are by Condivi, who was Michelangelo's assistant during his last years and wrote under the master's supervision; and by Vasari, who was a personal friend and warm admirer.

Condivi's brief account forms the first part of Holroyd's book and is followed by the author's own comments on Michelangelo's works. Vasari's compilation, in the Blashfield edition of his "Lives," is incalculably enhanced in value by the notes of the accomplished editors.

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This compilation from many sources forms an able, interesting and well-rounded historical essay which should be found on every art student's shelf.

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A book of fascinating interest. Itself a sympathetic review of the period named, it has found a no less sympathetic and learned translator. The subject is considered with especial reference to the Pope's patronage of art and his relations with Michael Angelo.

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A new edition of this favorite book.

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Treated "from a somewhat novel point of view — that of the craftsman himself rather than that of the interpreter."

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Lesson 1.

MICHAEL ANGELO BUONARROTI. 1475-1564.

Early Life and Works.

Outline for Study.

Michelangelo's family; his apprenticeship to Ghirlandajo.

Studies in the Medici Garden; the traditions handed down by his master, Bertoldo; Lorenzo de' Medici's attitude toward art students.

Early manifestations of Michelangelo's genius; *motifs* taken from antique sculpture and carved gems.

His first visit to Bologna — contribution to the Shrine of St. Dominic.

Works executed in Rome and Florence between 1497 and 1505 — statues, reliefs and paintings; their related style; Michelangelo's manner of working in marble; his perfect craftsmanship.

Cartoon of the Battle of Pisa, an object lesson to the artists of that day; merit of Michelangelo's drawings.

Topics for Further Research.

The Art School of the Medici Gardens.

The Laurentian Era.

Florentine politics in the early Sixteenth Century. (Hyett.)

The Bacchus Myth and its interpretation. (Pater: Greek Studies.)

Questions on Special Pictures.

No. 2100^a —Mask of a Faun. (Copy.)

Vasari relates that Michelangelo's first work on entering

Bertoldo's school in the Medici Gardens was a Mask of a Faun suggested by an antique model. Lorenzo noted this with especial praise, adding, however, that the old seldom had so perfect a set of teeth. Whereupon the lad, then but fourteen, struck out one tooth, to the great amusement and satisfaction of his princely critic. This copy does not in all respects correspond to Vasari's description. It has been suggested that it was made by some one who had studied the Mask under the arm of Night, of the Tomb of Giuliano de' Medici, a comparatively late work by Michelangelo. On the other hand the marks of the drill indicate the influence of late Roman sculpture which inspired other youthful works by the master.

In how far has the Greek idea of the Satyr been carried out? Is its grotesqueness intelligible as symbolism? To what aspect of nature does it correspond? How is this consistent or inconsistent with the spirit of Greek art? Is it more or less repellent? In what respects does it seem like a boy's copy of a classic work?

No. 2101^a —Combat of Centaurs with Lapiths.

Unfinished work in high relief of 1490-92, called also "The Rape of Dejanaira." The subject is said to have been suggested by Poliziano, one of Michelangelo's comrades in the house of Lorenzo. How far it was intended as an illustration of the Greek myth (a favorite subject with Greek sculptors) is uncertain, or what part of the incident is represented. The reflex of Bertoldo's fondness for copying antique sarcophagi is perhaps to be found in this work, which the artist kept always in his own possession.

Is there restraint? Is the violence of movement in accordance with Greek tradition? Cf. 401^a. Can the complication of form and the unintelligibility of the composition be justified on artistic principles? Are there similar effects in early Tuscan sculpture? Or Gothic? Cf. 1002^a, 1008^a, 1023^a. Is the same tendency observable in other works by Michelangelo?

Compare the battle scene by Bertoldo, 1286^a. Note the arrangement of heads, the different planes of relief, the grouping. Is his influence discernible in Michel-

angelo's relief? What new principle is introduced? How is attention drawn to the center of the scene? Is the character of these heads apparent in his later work?

No. 2102^a — Madonna.

(“Madonna of the Stairs.”)

Very low relief, delicately finished. Its authenticity has been disputed but its history entitles it to serious consideration. Presented to Cosimo I., Duke of Tuscany, by Michelangelo's nephew, it was later returned to the Buonarroti family; it is preserved in the house once belonging to Michelangelo, which was bequeathed, with its contents, to the city in 1858.

What is distinctive in the proportions of the Child, of hands and feet, in texture of flesh? Is the position of the Child unnatural, unusual? Is drapery broad, studied from nature?

What resemblance to Donatello's work?

Cf. 2108^a, 2112^a, 2143^a. Analyze Michelangelo's conception of Madonna's character. How far individual to himself? Is it spiritual?

Why are the stairs and background figures introduced? Cf. 3800^b, 3801^b, 1863^b. Are they a fortunate addition? In what does the beauty of the work consist?

No. 2103^a — Angel with Candlestick.

Statuette about 2 feet in height: for its position at the base of the sarcophagus, see reproduction of the Shrine of St. Dominic, 1017^a. The figure of St. Petronius, standing with the model of a church in his hands, above the broad sculptured band, was probably also designed by Michelangelo if not executed by him. The work was done in 1494 during the artist's first visit to Bologna.

The extremities are beautiful and true to nature. In this connection it may be noted that where the hands and feet of Michelangelo's works are finished they are truthful transcripts of very beautiful models both in form and texture. Also, that his early art is naturalistic and, while strong, is distinguished by the presence of gentle emotions, unlike the *terribilità* of his later work.

Is this work more virile than the corresponding angel, 1585^a? Does it show greater artistic resource? Is antique influence, or study of contemporary types suggested by shape of head, style of hair, facial proportions, strenuous attitude and expression? Cf. 2101^a, 401^a. Are the wings of both of these figures studied from natural models? Would they bear the bodies in flight? What considerations reconcile us to artistic license?

How has Michelangelo endeavored to bring his work into conformity with that previously done on the Shrine? What resemblance between this angel and St. Petronius? How do they compare in ecclesiastical and in decorative character with 1585^a and other figures on this monument?

1585^a has been attributed to Michelangelo by early critics — what reasons for or against such ascription?

No. 2105^a — Drunken Bacchus.

No. 2106^a — Kneeling Cupid.

Life-size statues, belonging probably to the period of Michelangelo's first visit to Rome, 1496-1501. The Bacchus, an exquisitely finished figure, was purchased by Jacopo San Gallo. The same friend and patron also purchased a Cupid which is supposed to be the kneeling figure discovered, about 1850, in the cellars of the Rucellai Gardens in Florence. This was apparently an open air statue; it is believed to have been exposed to the weather for two centuries, and shows signs of pistol practise. It is shown in the act of picking an arrow from the ground and about to fit it to the bow which is grasped in the other hand. While some critics accept this without question as an early work of Michelangelo, others are very doubtful of its authenticity.

Are these two statues sympathetic interpretations of classic myth?

How does Michelangelo compare with Jacopo Sansovino in that respect? Cf. 2082^a. Is there anything to forbid this conception of Bacchus in Greek art?

What details express drunkenness? What technical differences between 2105^a and 2082^a? Of what are you

most conscious — the copying of the model or an appeal to the imagination? Does Michelangelo's other work lead us to believe that he ever executed a figure for the purpose of mere realistic representation? Would these figures stand securely without support? Were these sculptors the first to turn such supports to artistic account?

In 2106^a is the feeling of movement vivid? How is this an original treatment of the *motif* of Eros? Is an impression of grace usual in Michelangelo's work? Does this alertness of body occur elsewhere? Does the facial type group this with other early works by him?

What have these two statues in common? How do they differ from and how resemble this artist's other work? (Return later and study them in this respect.)

No. 2108^a — Pietá.

Called also Madonna della Febbre. (Our Lady of the Fever.)

Executed in Rome, 1499-1500, for the Cardinal di San Dionigi, Abbot of St. Denis and French Ambassador to the Papal Court. It was placed in the old basilica of St. Peter in the Chapel dedicated to Our Lady of the Fever. It is the only work signed by the artist. His friend, Jacopo San Gallo, pledged his word that it should be the "finest work in marble that Rome can show." The surface is finished with extreme delicacy.

Compare with other treatments of this subject. What ordinary signs of emotion are wanting here? Is this reticence characteristic of Michelangelo? How effective is the appeal to our sympathy?

What reason for emphasizing the matronly proportions of Madonna? Is there any discrepancy in the relative size of Mother and Son? In their ages? Is there any justification of such an appearance? What difficulties in presenting such a group? How has Michelangelo overcome them?

Is there any artistic reason for the many folds in the drapery? Is Jacopo della Quercia's influence discerni-

ble? Cf. 1548^a (new number 1128^a). Donatello's? Cf. 1230^a. Is the beauty of form and of finish the chief excellence? A sufficient excellence?

No. 2114^a — David.

Height, 13½ feet. Sculptured from a long block of statuary marble that, on account of its shape, out of which no other sculptor believed he could carve a statue, had lain unused for a century. Michelangelo's computations were so exact and his David filled the block so completely that vestiges of the roughness of the original marble remained on the top of the head and at the base.

In this statue the sculptor was possibly hampered by the limitations of the block. Another David designed at this time and cast in bronze (now lost) was more free in movement and perhaps represented more truly the master's idea of "David the Deliverer." The marble statue, known by the Florentines as "Il Giganti," stood until 1873 in its original position near the door of the Palazzo Vecchio, exposed to the weather, but its surface still retains the wonderful finish given by the master. Some portions, as the muscles, cords and veins of the right fore arm and hand are wrought out in remarkable detail, by comparison with which most of the body is simply treated.

Has Michelangelo adhered to the Biblical description of David? Is he represented before or after the conflict with Goliath? What is the explanation of his movement? What is held in either hand? Upon what is his attention riveted? Is he uncertain, fearful?

How complete is Michelangelo's anatomical knowledge? Is it obtrusive? Is youth indicated in the form, the face, the attitude?

(Notice the unusual, but natural, attitude of the left leg upon which the force of the spring will presently come and the ease of the position with the promise of immediate action.)

Is there any reason why he should not be graceful? Cf. Verocchio's David, 1541^a. What sacrifice has been made to realism?

Cf. Donatello's St. George, 1231^a. What resemblance in character suggestion, in facial type and expression?

Cf. Bernini's David, 2265^a. Has the later sculptor gained in force, in skill, in poetry?

No. 2111^a — Madonna.

(Madonna of Bruges.)

Life-size. Executed for the Flemish Moscron family and placed in the chapel ornamented by them in Notre Dame. The group is relieved against a black marble niche. It was sculptured soon after the Pietà; Michelangelo, always serious and religious, was profoundly moved at that time by the deplorable conditions in his beloved Florence attending Savonarola's last days, and it is thought that these two groups reflect his mood.

Is this a work of unusual religious suggestiveness? Is Madonna a girlish type? Is there any lack of maternal tenderness?

Is the group conceived in a grand manner? Is there any exaggeration in manner or feeling? Is the movement of figures and draperies abrupt or flowing? To what artistic uses is the costume turned? To what other works, by Michelangelo, is this allied by Madonna's peculiar beauty and dignity? Does it possess the qualities of noble composition?

No. 2112^a — Madonna.

Circular relief, made for Bartolommeo Pitti.

No. 2113^a — Madonna.

Circular relief, made for Taddeo Taddei. Our reproduction is from a plaster cast, a photograph from the marble not being obtainable. These two medallions were executed at nearly the same time; both are unfinished; in both the figures are life-size.

"A pair of uncut gems."—SYMONDS.

What indicates that these reliefs were executed in a less strenuous mood than most of Michelangelo's work? What are the emotions of the Christ-child in 2113^a? Does this resemble any picture by Raphael? What does the little Baptist carry on his back and what does he offer to Jesus? What is suggested by St. John in 2112^b?

Do these works gain or lose in any way by their unfinished condition? Is the grouping adapted to the circular form? Are the attitudes constrained or conventional? Is the spirit of the two the same?

No. 3801^b — The Doni Madonna.

Circular panel, diameter $46\frac{1}{2}$ inches. Executed about 1503, in the same period with the two circular bas-reliefs, for Angelo Doni, the patron and friend of Raphael. This, and the two easel pictures, 3800^b and 3802^b, which are similar in technique, were long considered tempera paintings; but Heath Wilson, one of Michelangelo's most careful biographers, with exceptional opportunities for examining the Doni picture, states that they are painted in oil. The coloring is cold, hard and conventional.

Do Michelangelo's distant figures fulfil the functions of a background as well as other artists' landscapes? Are they as interesting? Do they relieve the principal figures as satisfactorily? Do they draw attention away from the main personages? Can you recall a landscape by Michelangelo? Does his art seem incomplete because of his indifference to that element? Is this picture reminiscent of another artist in its treatment of the background?

Are the postures of the foreground figures natural, graceful, comfortable? Compare Madonna with the seated figure in Raphael's Entombment, 3426^b. In which is the attitude more easily explained? Which seems like the original idea?

What technical charm does this painting lack? Cf. Leonardo da Vinci's paintings. In which is Michelangelo more the master of his material—this or the marble *tondi*?

No. 3800^b — Madonna, Child, St. John and Angels.

No. 3802^b — The Entombment.

The authenticity of these unfinished paintings has given rise to much discussion. The Madonna group was at one time believed to be by Ghirlandajo; later, to be an early work of

Michelangelo while still in Ghirlandajo's *bottega*; more recent critics consider it a painting by Bugiardini after a design by Michelangelo; one calls attention to the resemblance of its composition to early Tuscan sculpture although not to Tuscan painting. 3802^b was discovered in a Roman picture store in 1846 completely painted over. It was cleaned and the under-painting thus revealed was attributed to Michelangelo by the learned German artist Cornelius. Some, unwilling to accept his opinion, have suggested that it may be the work of Pontormo who frequently painted after Michelangelo's designs.

Is 3800^b characterized by originality of design, by force in drawing, alertness of movement, grace of action corresponding to known works of Michelangelo? Have the angels and shepherds the same proportions, bulk, muscularity as Michelangelo's youths? Do the faces reflect his individuality of type? Does he repeat the almost playful character of this *motif*?

(Make these comparisons carefully and arrive at an independent and well-founded conclusion.)

Is 3802^b unconventional in its attitudes? Is the action of each figure purposeful, attention concentrated? Is it marked by knowledge of anatomy and foreshortening? Is there promise of impressiveness, of powerful appeal to sympathy?

No. 3803^b — The Battle of Pisa : detail of Cartoon.

(From an Engraving.)

The Cartoon was designed for a fresco on one of the long walls of the Great Council Hall of the Palazzo Vecchio, and was executed 1504-6, at the same time that Leonardo da Vinci was working on the Battle of Anghiari, (see 3042^b) destined for the opposite wall. Michelangelo's Cartoon depicts an episode in the war with Pisa — four hundred Florentine soldiers surprised, while bathing, by Sir John Hawkwood and his British legion. It aroused the greatest enthusiasm when it was exhibited and was studied and copied by artists young and old. Cellini claims that Michelangelo never afterward rose to the same pitch of power.

The disappearance or destruction of the Cartoon a few years later has never been satisfactorily explained. There now exist a

monochrome copy of a portion of it by Aristotele San Gallo at Holkham Hall, England (the original from which our reproduction is derived); a sketch of the whole in Vienna; and Marc Antonio Raimondi's engraving of a small group called "The Climbers."

Would landscape naturally be prominent in such a *motif*? Is the background satisfactorily filled here? Do the haste and surprise so evident give a sense of confusion to the picture? Do the undignified details mar the effect of seriousness? Do the bodies seem to have been drawn for the sake of study of the nude? Or as clever exercises in anatomy? Cf. 1873^b, 1876^b, 1879^b. Has this the power and nobility of the Greek frieze, 401^a?

In his art thus far reviewed is Michelangelo revealed as a versatile artist? Were his interests and sympathies broad? Was he more serious, more learned than artists in general at that time?

SELECTED WORKS.

Sculpture.

- 2100^a . . . Florence—Bargello. Mask of a Faun.
- 2101^a . . . Florence—Casa Buonarroti. Combat of Centaurs and Lapiths.
- 2102^a . . . Florence—Casa Buonarroti. Madonna of the Stairs.
- 2103^a . . . Bologna—S. Domenico, Shrine of St. Dominic. Angel bearing Candlestick.
- 2105^a . . . Florence—Bargello. Drunken Bacchus.
- 2106^a . . . London—S. Kensington Museum. Kneeling Cupid.
- 2108^a . . . Rome—St. Peter's. Pietà.
- 2111^a . . . Bruges—Notre Dame. Madonna.
- 2112^a . . . Florence—Bargello. Madonna: Medallion.
- 2113^a . . . London—Royal Academy. Madonna: Medallion.
- 2114^a . . . Florence—Academy. David.

Paintings.

- 3800^b . . . London—National Gallery. Madonna, Child, St. John and Angels.
- 3801^b . . . Florence—Uffizi. The Doni Madonna.
- 3802^b . . . London—National Gallery. The Entombment.

Lesson 2.

THE TOMBS.

Outline for Study.

Introduction.

Michelangelo's characteristics as a sculptor ;
1 powerful physique ; 2 unconventional attitudes ; 3 the comparatively small head ; 4 beauty of profile.

The spiritual intensity and melancholy grandeur of his work.

His tendency to leave work unfinished — its causes.

a — "The Tragedy of the Tomb." 1505-1545.

Magnificence of the original scheme for the mausoleum of Pope Julius II.; temperamental sympathy between the Pope and Michelangelo. Responsibilities devolving upon a tomb-builder. Financial complications; Michelangelo's difficult disposition — flight from Rome; subsequent reconciliation with the Pope; statue of Julius at Bologna.

Julius' vacillation in regard to his tomb; other tasks assigned to the sculptor.

Death of Julius; claims made upon Michelangelo by succeeding popes.

Negotiations with the family of Julius; repeated modifications of plans.

The inglorious outcome; final location of the Tomb in San Pietro in Vincoli; work actually accomplished by Michelangelo.

Importance of the statue of Moses in the world of sculpture.

**b — San Lorenzo and the Tombs of the Medici.
1521—1533.**

Projected improvements on the church of San Lorenzo. (1517.) Architectural setting of the tombs.

Allegorical significance of the figures ; absence of portraiture.

Studies in anatomy. Medici tombs compared with Greek sculpture.

Influence of Jacopo della Quercia.

Michelangelo's sense of obligation to the house of Medici.

Other sculptures in the Sacristy ; his assistants.

Michelangelo's ideal of womanhood.

Topics for Further Research.

Pope Julius II. (Klaczky : Rome and the Renaissance.)

The Medici Dukes of Urbino and of Nemours.
(Grimm. v. I., 506-511.)

Questions on Special Pictures.

No. 2119^a — Tomb of Pope Julius II.

The original plan of the Tomb was a fitting memorial to the greatness of both Pope and Sculptor. It was to be a quadrangular structure, visible from all sides, 36 x 22 feet at the base, and about 36 feet in height. Niches in the lower course were to be occupied by Moses, Paul, Active and Contemplative Life, and conquered Provinces triumphed over by Victories ; figures of Captive Arts dying at the death of their patron were designed to stand against pilasters, examples of which are the two "Slaves" in the Louvre. Colossal figures were also to be ranged on the second course. The design for the entire tomb included fifty or more statues. To accommodate this immense mausoleum the reconstruction of the basilica of St. Peter was determined upon, involving the destruction of eighty-seven tombs of distinguished prelates. The change of the plan to a mural monument, and, later, repeated reductions in scale, resulted finally in the tomb that now stands against the wall at the

end of a side aisle in St. Pietro in Vincoli (St. Peter in Chains) — the church whose title Julius bore as Cardinal. The lower course, designed in the spirit of the fifteenth century, is enriched with a profusion of ornament in low relief; the second course of a simple order of pilasters of heavy proportions and niches bare of decoration presents the appearance of a mere architectural sketch, the details of which have not been thought out. This was probably done without the master's supervision, as was the case with the Sacristy of San Lorenzo. The statue of Moses was touched by no hand but Michelangelo's. The statues on either side, Leah and Rachel or Active and Contemplative Life and Madonna and the Child in the central niche above were blocked out and nearly finished by him, but completed by Raffaello da Montelupo, who also finished the Sibyl and Prophet on the upper course, believed to have been commenced by Michelangelo. The figure of the Pope is by Maso del Bosco. The terminal busts in the lower course by Jacomo del Duca, an assistant of Montelupo.

This melancholy outcome of magnificent plans offers one of the most telling paradoxes of Papal greatness. And the "terrible" Pope lies buried, not here but in St. Peter's, at the feet of the earlier representative of his family, Sixtus IV.

Is the general design of the lower course marked by life and force? Is it unquiet? Cf. 2005^a. If the plain spaces of the second course were covered with a similar decoration would it be brought into harmony with the lower? Would the proportions of the monument then seem satisfactory? How well do the terminal objects on the upper course serve a decorative purpose? What effect on the design has the variation in size of the statues? Is the sarcophagus a sufficiently important feature? Is the effigy a dignified or appropriate conception?

No. 2120^a — Moses.

Michelangelo worked on this statue for forty years. It is the only one for the Tomb that he completely finished. In its present position it is too low for the commanding impression originally planned.

How is the statue of Moses made prominent? (Refer

to 2119^a.) What impression is produced by the physique? In what respect are its proportions out of the normal? Is its significance enhanced thereby? What is the meaning of the horns? Of the luxuriant beard? Does the latter convey a subtle allusion to Julius? What is indicated by the alertness of the figure, the position of the left foot? What historical moment does it depict? Is the character of law-giver — of leader — emphasized? What constitutes the grandeur of the work?

No. 2124^a — The Bound Slave.

This colossal figure is interpreted as one of the Liberal Arts fettered by the death of the Pope. The profile, as in many of Michelangelo's works, is of surpassing beauty. This is the most nearly completed of the two in the Louvre. Too large for the altered design of the tomb, they were presented by Michelangelo to Roberto degli Strozzi because of friendly favors. By him they were given to the king of France who, in turn, presented them to Constable de Montmorenci, from whom they were bought by the French government. Four similar figures, merely blocked out, are built into a grotto in the Boboli Gardens, Florence.

Is this a face of peace or of anguish? Gladness or sorrow? Is sleep or death represented? Are the massive shoulders and chest characteristic of Michelangelo? Suggest an interpretation or explanation. Is the grace of this figure marred thereby? Does the muscular development suggest coarseness? Cf. 2260^a, 2114^a. Is the beauty preëminently physical or spiritual?

What suggestions of declining vitality? Has the attitude offered any difficulties to the sculptor? Does it look like living flesh and muscle? What difference between the mental attitude of this sculptor and of a Greek sculptor?

No. 2129^a — Victory.

No. 2149^a — The Wounded Adonis.

The authenticity of these marbles is questioned; but the balance of trustworthy opinion seems to incline toward their having been commenced by Michelangelo, and subsequently

worked on by other sculptors. The exquisite finish of the torso of Victory is ascribed to him, but not the face, which is less suggestive of character than his faces usually are. It is surmised that this is one of the figures symbolizing the victory over a province, designed for the Tomb of Julius, and the suggestion is made that bronze wings were to be attached to the figure. In Adonis, the block left by Michelangelo under the knee was transformed by a later workman into a boar. (Adonis was a beautiful youth killed by a boar while hunting.) A comparison of this with a sketch for the Tomb of Julius irresistibly suggests that this was a conquered province lying at the feet of a Victory. These differ in scale from the figures now on the monument, leading some to think that they were intended for the Façade of San Lorenzo, and Adonis has been referred to as early a period as David.

Is there a resemblance between the heads of Adonis, Giuliano de' Medici and David? Do these suggest antique types or contemporary? Cf. 2101^a, 2106^a. In 2129^a does the youth exert all of his force toward holding the older man? Does the weight seem sufficient or is the old man kept down by the moral force of defeat? Is this a swift transition movement or a position of temporary rest? Why is not the attention of the victor directed toward his captive? Does the turning of the body upon the hip occur in other works? Is the movement well managed?

In 2149^a has the youth fallen suddenly and heavily or slowly? Are the suffering and exhaustion of death shown? Cf. 2124^a. Is there the same degree of relaxation in all parts of the figure? Is this in accordance with actual conditions? Is this equal in beauty, in strength of conception, in delicacy of work to Michelangelo's well-known works?

Nos. 2130^a - 2139^a —Tombs of the Medici.

The commission for the New Sacristy of San Lorenzo and its monuments was given by Leo X., and ratified by Clement VII., two popes from the Medici family. The work begun in 1520 continued, with interruptions, until the death of Clement, 1534,

when it was still unfinished. Michelangelo's original plan included statues in the niches on either side of the main figures, also in niches above the doors; large use was to be made of stucco and bronze ornamentation; plane surfaces of the wall and the domed ceiling were to be frescoed. The sarcophagi are of gray marble than the paneled screens and the projecting figures suggest a doubt if they were designed by the master. He left no designs and the work was completed without his supervision by the Florentine Academy under Cosimo I.

The Tombs are on opposite sides of the Sacristy. On another side the group of Madonna and Child, 2143^b, is placed between two patron saints of the house of Medici — the latter attributed to Montorsoli and Raffaello da Montelupo.

The statues were sculptured in a time of peculiar stress and political disturbance and are believed to allude to the conditions that oppressed Michelangelo's soul. There is no attempt at portraiture in the figures named Giuliano and Lorenzo.

No. 2130^a — No. 2136^a .

What resemblance to the Tomb of Julius II. in the important elements of the design? In relative proportions? In ornaments of the pilasters? In the sarcophagus? Which is best considered?

No. 2131^a — Giuliano de' Medici.

Duke of Nemours.

No. 2137^a — Lorenzo de' Medici.

Duke of Urbino.

These are not to be considered as portraits; even as idealizations or abstractions they do not conspicuously suggest the men whose names they bear. Giuliano, son of Lorenzo the Magnificent, was a man of scholarly disposition and retiring habits, historically unimportant. Lorenzo, son of Giuliano's brother Piero, was a spirited and ambitious youth who achieved distinction in war but died early; with him ended the legitimate line of male succession from Cosimo, *Pater Patriæ*.

Are these figures easy in attitude? Is there a sufficient consciousness of the bony framework? What traits and accessories suggest the warrior? What mood is denoted by the attitude of each? Are the differences between them vital and character differences or superfi-

cial? What has Giuliano in his hands? Has the right a firm grasp? What significance in these things?

How do the costumes add to the picturesqueness? Why is the human mask used? Refer to the pictures of the tombs: Is there any difference in the effectiveness, the impressiveness of the figures? Any angularity or awkwardness? Is the impression entirely of grandeur?

No. 2134^a — Night.

No. 2135^a — Head of Night.

No. 2139^a — Twilight.

Details of Tombs of the Medici.

Do these figures seem secure in their position? Are they too bulky for the sarcophagus? Is this part of the plan carefully conceived? Are they in harmony with the seated figures above? Are the attitudes unusual, unnatural? Are they suave and easy? Is there intention in this? How large a use of symbols has been made to identify the figures? Is this consistent with Michelangelo's character?

How is relaxation expressed? Could the artist have expressed the profundity of his thought with youthful figures? Why? Are these faces and forms agreeable at first sight? Study the faces of Lorenzo and of Night. Have they physical beauty? Have they what is better? Why is this considered great art? Can you justify this verdict? Is it a passing fancy?

No. 2143^a — Madonna and Child.

This unfinished group stands on a ledge opposite the altar of the chapel between St. Cosimo and St. Damian, 2184^a and 2185^a. Symonds thinks that the original plan included a fresco of the Crucifixion on the wall behind the group, for which sketches were found among Michelangelo's papers.

Why is this an appropriate companion to the tomb sculptures? Is our interest enhanced by the unconven-

tional pose? Has the sculptor been completely successful in the management of this *motif*? Is the sentiment of maternity well expressed? Does the mother's abstraction render her cold? Is Michelangelo's treatment of children sympathetic? Should this be expected?

Compare with Raphael's Madonnas, especially 3414^b, 3462^b, 3530^b. In which is physical beauty paramount? Which best suggests mother-love? Which comes closer to human experience? Which more ennobling and satisfying?

SELECTED WORKS.

Sculpture.

- 2119^a . . . Rome — S. Pietro in Vincoli. Tomb of Pope Julius II.
- 2120^a . . . Moses: detail of 2119^a.
- 2124^a . . . Paris — Louvre. Bound Slave.
- 2129^a . . . Florence — Bargello. Victory.
- 2149^a . . . Florence — Bargello. The Wounded Adonis.
- 2130^a . . . Florence — S. Lorenzo, New Sacristy. Tomb of Giuliano de' Medici.
- 2131^a . . . Giuliano de' Medici: detail of 2130^a.
- 2134^a . . . Night: detail of 2130^a.
- 2135^a . . . Head of Night: detail of 2134^a.
- 2136^a . . . Florence — S. Lorenzo, New Sacristy. Tomb of Lorenzo de' Medici.
- 2137^a . . . Lorenzo de' Medici: detail of 2136^a.
- 2139^a . . . Twilight: detail of 2136^a.
- 2143^a . . . Florence — S. Lorenzo, New Sacristy. Madonna.

Lesson 3.

FRESCOES IN THE SISTINE CHAPEL

Outline for Study.

^a — Frescoes of the Vault of the Chapel. 1508-1512.

Early decorators of the chapel and their themes.

Temper in which Michelangelo entered upon his task.

Its difficulties; character of the surface of the vault; the scaffolding; the master's inability to work with assistants.

General plan of the frescoes; the architectural frame-work; balanced variety of scenes and figures.

Cyclical character of the design; its relations to previous paintings in the chapel; its subdivision—central panels; Prophets and Sibyls; decorative figures; Ancestors of Christ; span-drels; entrance wall.

Decorative value of the human figure; Signorelli's influence; Michelangelo's admiration of virile qualities; his standard of beauty; lack of essentially feminine.

Freedom and breadth of his draughtsmanship; its sculpturesque traits; color scheme; intellectual quality of his conceptions.

Michelangelo's personality as revealed in these works.

^b — The Last Judgment. 1535-1541.

Michelangelo's papal patrons and his relations to them.

Influence of Savonarola upon Michelangelo's genius.

His original treatment of a well-worn theme.

Popular interest in this work; its vicissitudes.

Questions on Special Pictures.

No. 14. Interior view of the Sistine Chapel.

(Note: The reader is urgently recommended to study the excellent diagrams of the Sistine Ceiling, about 16 x 7 inches, published in Woltmann and Woermann's *History of Painting*, vol. II.; Symonds' *Biography of Michelangelo*, vol. I.; Potter's *Art of the Vatican*.)

The Sistine Chapel was built about 1473 for Pope Sixtus IV. It is a rectangular room, 132 x 45 feet, with six windows, high on each side. Its height is 68 feet. The roof is a low barrel-vault, curving where it joins the end walls, and intersected by the round arches over the windows—thus producing a variety of forms and curved surfaces.

Between the windows on the side walls stand the frescoed figures of martyred popes, twenty-eight in all, while below is the historic series from the Life of Moses and the Life of Christ, on which famous painters of the preceding generation had been employed. Below these, again, hung Raphael's *Tapestries*. Michelangelo's work covered the ceiling above the spring of the window arches; also the altar-wall.

The nearly flat surface along the center of the vault is divided into nine panels, four large and five small, containing scenes from Scripture history—the Creation, the Fall, and the life of Noah. The small panels are framed with an architectural design, on the pedestals of which are seated nude youths, and which, extended down into the pendentives between the windows, encloses single figures of Prophets and Sibyls arranged alternately. Putti, sturdy and usually profoundly serious, find place everywhere in the design as caryatids, attendants upon the holy men and women or as merely decorative adjuncts. On the corner spandrels are pictures of notable Deliverances of Israel. In the lunettes surrounding the windows and in the triangular arches above sit the forerunners of Christ in expectation.

In this stupendous work are 343 figures, most of which are colossal. Some in the larger panels are 12 feet in height. Prophets and Sibyls would be 18 feet if standing. Michelangelo's indifference to consistent scale in his figures is apparent in the varying size of the nude youths as in the figures on the Tomb of Julius. It is worthy of note that not only is the drawing a marvel of scientific mastery but that the original color was of extreme delicacy and beauty. Late critics dispute the claim that the work was done entirely without assistants.

THE CENTRAL PANELS.

They present a series of Scriptural incidents in historical sequence beginning at the altar-end. They were painted, however, in the contrary order.

No. 3805^b — Separation of Light from Darkness.

No. 3806^b — Creation of the Sun and Moon.

No. 3807^b — Creation of Land and Water.

Is this an adequate representation of elemental force? Is the coming of order out of Chaos indicated? How do these representations of the Almighty differ from previous ones? Cf. 3450^b. Is there especial significance in Michelangelo's peculiar proportions of the human figure as applied to Him? Are some vagueness of form, lack of solidity, fluidity of movement a necessity of fresco practise or were they intentional? Cf. Correggio's dome frescoes. Would such intention be appropriate?

No. 3808^b — Creation of Adam.

Nos. 3809^b, 3810^b — Details of 3808^b.

No. 3811^b — Creation of Eve

The Creation of Eve copies a bas-relief by Jacopo della Quercia in Bologna.

Is the movement of the Creator expressive of irresistible power or of violence merely? Does the mantle restrain or accelerate the movement of the group? What effect have the child-angels on the dignity of the design? Why the female form supporting His arm? What is denoted by the expression of His face? By His outstretched hand?

Compare Adam with the nude youths, 3850^b-3852^b. Does Adam express vigor, tension, spring? Is there any reason why he should not? Is his intelligence awakened? Does the spiritual or the technical predominate? Why is this one of the most remarkable works of art?

Why should the conception of the Creator be changed in 3811^b? Is the old myth the most intelligible, the most artistic way of expressing the creation of Eve?

In the panels thus far studied is there a sense of atmosphere? Are the pictures less interesting because of the absence of landscape and clouds?

No. 3813^b — Temptation and Expulsion from Eden.

What traditions has Michelangelo followed in narrative and composition? Is there marked individuality of style? Cf. Masaccio's *Expulsion*, 1536^b. Does the picture appeal to us by beauty, grace, suavity of line? Are these three representations of Eve this artist's usual conception of woman? What excellences of treatment and arrangement? Might there be a larger use of landscape? Is there another tree in foliage in Michelangelo's works?

No. 3814^b — The Sacrifice of Noah.

No. 3815^b — The Deluge: detail.

No. 3816^b — The Drunkenness of Noah.

The Deluge was the first panel painted. Compare with other full-sized panels for relative size of figures. (The detail here given is slightly more than two-thirds of the length.) The ceiling was exhibited to view when these three panels were finished. After that the composition seems to have been modified.

Why are not these scenes chronologically arranged? How are they appropriate to the general theme? Compare their technical character with the other six panels.

Is the Sacrifice a Jewish scene? In the Deluge is pathos overdrawn? Do these people suspect the final destruction of all? What are the distant group doing? What opportunity has this subject afforded for the exercise of Michelangelo's peculiar talents? Was it designed in a spirit of self-exploitation? Does it help you to realize the actual scene?

In 3814^b, 3816^b is Signorelli recalled in human pro-

portions and gestures. Cf. 1873^b–1883^b. Are they *naïve* or scientific? Is Michelangelo ever at his best in this kind of illustration? Compare with the youths surrounding these panels. Is a difference of spirit observable between the historic scene and the decorative adjuncts? Are the last decorative merely?

Are the subjects of the medallions (the whole series) from Pagan or Christian legend? What connection with the general scheme of the ceiling?

SPANDRELS AND PENDENTIVES.

No. 3817^b — Judith with the head of Holofernes.

One of the corner spandrels on which are depicted four great Deliverances of Israel. An antique intaglio, representing a vintage scene where a maiden fills the basket on her companion's head with grapes, is said to have suggested this design.

Is this a satisfactory adaptation of the design to the space? Cf. 3515^b. How is the distribution of light to be accounted for? Are the action and expression of the women natural under the circumstances? Where is Judith looking and what is suggested by this look? Might the scene have been made more terrible, more impressive? What would be the size of Holofernes were he on the same plane as the women?

Nos. 3820^b–3829^b — The Prophets.

Prophets and Sibyls occur in the following order: Jonah, the symbol of the Resurrection, is directly over The Last Judgment; Libyan Sibyl, Daniel, Cumæan Sibyl, Isaiah, Delphic Sibyl, Zechariah over entrance wall, Joel, Erythrean Sibyl, Ezekiel, Persian Sibyl, Jeremiah.

Do the figures show the curve of the surface? Must allowance be made for foreshortening? Cf. Melozzo, 1841^b–1845^b. Is there a sense of unreality in the architecture, the seats and pedestals on which they rest? How is the difference in the size of the figures to be explained?

Are these widely differentiated characters based on

traditional types? Does a certain type of face recur? How does Michelangelo compare with Raphael in this respect? What is the character of each Prophet's message? Are they accompanied by symbols? Why is Jonah unclad?

Do the children perform merely a decorative function or are they messengers, interpreters? Are they in sympathy with the mood of the prophets? What is the attitude of the Prophets and Sibyls toward them?

No. 3830^b - 3838^b — The Sibyls.

Have the Sibyls a place in Christian tradition? Is there any impropriety in placing them in the same series with Prophets? Is this an innovation? In what spirit has Michelangelo done so? Are they seers, bringers of the Divine message, interpreters of human events? How do they compare with Raphael's Sibyls?

Is their feminine character marked by comparison with the Prophets — *i. e.*, are they as energetic, forceful? Does Michelangelo, in any of his work, recognize essentially feminine traits? Compare again with Raphael; which is the more uplifting, the more enduring?

Why does the Delphic alone bear a scroll? Are difference of age and costume significant?

ANCESTORS OF CHRIST.

No. 3840^b — Jesse.

One of the triangular arches that project like a hood over each window. Under it a lunette curves around the top of the window, on which are one subordinate and two prominent figures. A tablet in the lunette bears the names of Jesse and two other Bible characters. Whether the names refer to the principal personages is uncertain. Close examination will reveal in the triangle a child as well as the woman and man — thus completing the family. The idea of the family group is repeated in the other triangles and lunettes.

No. 3841^b — Eleazer and Mathan.

How are these two groups occupied? What is their

mood? What is hanging by the older man's side? How is the young man allied to the nude decorative figures? Is there a sense of rhythm in the lines of his figure?

How does this compare with other lunette compositions in fitness to space, harmony of lines, in suggestiveness? Cf. 3473^b, 3446^b, 3439^b, 3335^b, 3062^b.

ATHLETES.

Nos. 3850^b - 3852^b — Decorative Figures.

Of these figures 3852^b was probably painted first, 3850^b last. The acorns which occur frequently in these frescoes were a symbol of the family of Pope Julius II.—Rovere meaning oak. Refer to the smaller panels for the complete set of Athletes.

Have these figures any connection with the subjects of the panels? Are they spiritually out of harmony? Do their faces indicate intellectual strength? Are they human? are they fauns? are they abstractions?

Is there a prevailing type in form and feature, in character and temperament?

Do they fulfil all the requirements of a consistent decorative scheme? How do they rank compared with the rest of the work? Do they throw new light upon Michelangelo's work or character?

How does this ceiling compare in decorative value with Raphael's Camera della Segnatura? Cf. 13, 3449^b, 3450^b. With the Loggia? Cf. 15. With Perugino's Cambio? Cf. 1895^b. With Pinturicchio and Signorelli? Cf. 1940^b, 1865^b, 1863^b.

THE ALTAR WALL.

No. 3870^b — The Last Judgment.

Nos. 3871^b, 3872^b — Details of 3870^b.

To make place for this, three frescoes by Perugino were destroyed. This painting has suffered much from the smoke of candles and from repainting, and its original harmonies of color are entirely lost. Most of the figures were nude. About this time the sentiment of the Christian world toward art underwent

a change, and the tolerance of nudity that had prevailed gave place to an extreme sensitiveness in regard to it, especially in religious subjects. Nude statues were, therefore, supplied with metal drapery; the most offensive figures in *The Last Judgment* were clothed by Daniele da Volterra during Michelangelo's life, and later that work was continued by Girolamo da Fano, under orders from Pius V.

Christ and Madonna are surrounded by martyred saints invested with familiar symbols. Below, in the center, angels sound the last trump while Charon's boat bears the condemned to torture, and the souls of the righteous rise by the help of friends, by rosaries, or by their own climbing to the presence of Christ.

Is the composition systematically arranged? Is it built upon the pyramid plan? Does it suggest circular planes, as Raphael's *Disputa*, 3435^b? Why do the figures diminish in size toward the lower part of the picture?

Which are accorded the most space in the picture—the blessed or the condemned? Interpret the action and expression of the groups near the Judge. Which can you identify? Explain the attitude and gesture of Christ. Is he the embodiment of justice only, or is there a suggestion of mercy in his face? Does he gain in majesty because of physical force? Did St. Sebastian make the same kind of appeal to Michelangelo as to other artists?

Has this work the constructive ability of the ceiling? How does it compare in spiritual grandeur? Compare with the treatment of this scene by Fra Angelico and Signorelli. Has Michelangelo eliminated heavenly bliss? the grotesque? Does this work indicate a decline in the painter's power?

SELECTED WORKS.

14 . . . Rome — Vatican, Sistine Chapel, interior.

Frescoes of the Sistine Chapel.

Ceiling.

3805^b . . .

Separation of Light and Darkness.

3806^b . . .

Creation of Sun and Moon.

3807b . . .	Rome — Creation of Land and Water.
3808b . . .	Creation of Man.
3809b . . .	The Creator: detail of 3808b .
3810b . . .	Adam: detail of 3808b .
3811b . . .	Creation of Eve.
3813 . . .	Temptation and Expulsion from Eden.
3814b . . .	Sacrifice of Noah.
3815b . . .	The Deluge: detail.
3816b . . .	Drunkenness of Noah.
3817b . . .	Judith with the head of Holofernes.
3820b . . .	The Prophet Jonah.
3822b . . .	The Prophet Jeremiah.
3824b . . .	The Prophet Ezekiel.
3825b . . .	The Prophet Joel.
3826b . . .	The Prophet Zechariah.
3828b . . .	The Prophet Isaiah.
3829b . . .	The Prophet Daniel.
3830b . . .	Persian Sibyl.
3832b . . .	Erythrean Sibyl.
3834b . . .	Delphic Sibyl.
3836b . . .	Cumæan Sibyl.
3838b . . .	Libyan Sibyl.
3840b . . .	Jesse.
3850b . . .	Decorative figure.
3851b . . .	Decorative figure.
3852b . . .	Decorative figure.

Entrance Wall.

3841b . . .	Eleazer and Mathan.
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Altar Wall.

3870b . . .	The Last Judgment.
3871b . . .	Christ the Judge: detail of 3870b .
3872b . . .	St. Sebastian: detail of 3870b .

Lesson 4.

a — DECLINE OF LIFE

Outline for Study.

Michelangelo as Architect:

His limitations; sketchiness of his designs; tendency of his innovations.

In Florence—works at San Lorenzo; the Laurentian Library. (See Lesson 2.)

In Rome—Farnese Palace; reconstruction of the Capitoline; S. M. degli Angeli. Appointment as architect of St. Peter's; pious devotion to the work; the Cupola.

Last Words in Painting and Sculpture:

Frescoes in the Pauline Chapel, 1542-1549.

Marble group in Cathedral at Florence—The Deposition; its pathetic message.

Michelangelo's Sonnets:

Poems of love, of hate, of devotion; Dante's influence over his literary style.

Michelangelo's Personal Relations:

The honored friend of popes; his friendship with Vittoria Colonna; solicitude and generosity toward his family.

His boldness and decision as an artist contrasted with his peculiarities of character; his inflexible rectitude; absorption in his work and indifference to the amenities and pleasures of life.

Topics for Further Research.

The Sistine Chapel; its uses.

Vittoria Colonna, Marchesa di Pescara.

The Italian palace of the Renaissance. (Wilson.)

The old basilica of St. Peter ; Bramante's plan for the new Church. (Symonds, *Life of Michelangelo*, v. I. 144-151 ; Symonds, *Fine Arts*.)

Distinction between dome and cupola.

John Addington Symonds, translator and biographer of Michelangelo.

Portraits of Michelangelo.

Questions on Special Pictures.

No. 16—Exterior of St. Peter's.

Michelangelo held the office of architect of St. Peter's the last seventeen years of his life. The vast building advanced but slowly during that time ; some of the work of his predecessors was undone, and some, owing to weak supports, was done over. His own important visible contribution to the building was the cupola, on which has been lavished unstinted praise. At his death it was finished only to the top of the drum, but his design was followed, with no alteration of essentials, to the completion of the work. Two exterior features were omitted, however, which would have added greatly to its beauty and finish. The projecting cornice over each pair of the columns surrounding the drum was intended to serve as pedestal for a statue ; and was to be united by a concave curving console to the base of the dome, thus continuing the curve of the dome gently downward and outward into a horizontal line. The internal diameter of the cupola is 140 feet ; the height from the pavement to the top of the lantern, 405 feet.

2146a—Bust of Brutus.

Begun about 1539 for Cardinal Ridolfi. The subject was probably suggested by the bestowal of the name "Brutus" on Lorenzino de' Medici by his fellow-exiles for his murder of the hated Alessandro, then Duke of Florence. The head is said to have been modeled from a small antique carnelian intaglio. Note the cross-hatchings of the chisel, showing Michelangelo's method of work.

Is the character fully indicated ? What would be gained by finish ? (Note the mouth particularly.) Was it Michelangelo's custom to suggest color in the eye ? Would that account for the dreamy, abstracted look of

his faces? Compare with Cellini's bust of Cosimo I., 2220^a, a contemporary work. What arguments for or against the ideal or the actual in art? Is this the only difference?

What is this man's disposition? Is he of the antique pugilistic type? Has Michelangelo interpreted the historic Brutus?

No. 2147^a — The Deposition.

This group is the only work in sculpture belonging to the last years of Michelangelo's life. It was intended as a memorial of himself and he often wrought upon it at night when he could not sleep. A flaw appearing in the marble, he ceased to work upon it, and it passed into the possession of a faithful servant who saved it from destruction. Vasari would have placed it on the master's tomb, but other plans prevailed. It now stands back of the high altar in the Florence Cathedral but in a poor light.

Is the group successfully constructed? Is its width sufficient for its height? Cf. 2129^a, 2108^a. Is the difference in the relative proportions of masculine and feminine figures exaggerated? Cf., again, 2108^a.

Are the main lines graceful? Does Michelangelo ever arbitrarily sacrifice grace of line? Is he especially strong in this or some other direction?

Is the sentiment of the work hidden by its unfinished condition? What is expressed in the face of Joseph of Arimathea? Does this face resemble portraits of Michelangelo? In what spirit does he interpret the story of the cross? Has it a wider significance?

b — FOLLOWERS AND IMITATORS OF MICHEL-ANGELO.

Outline for Study.

The imitation by lesser men of the unessential in Michelangelo's work; over-wrought emotion; colossal forms without grandeur of thought; failure to study from nature.

I. SCULPTORS.

FRA GIOVAN' ANGELO MONTORSOLI. 1500-1563.
RAFFAELLO DA MONTELUPO. 1505-1566.

Collaborators with Michelangelo; statues of St. Cosimo and St. Damian in San Lorenzo, Florence.

Montorsoli's religious profession; restorations of antique statues in Rome; works in Genoa and Florence; evidences of his master's influence.

Raffaello's career in Florence and Rome; work on the Tomb of Pope Julius II.; on the Santa Casa, Loreto.

BACCIO BANDINELLI. 1487-1559.

The would-be rival of Michelangelo; his skill in draughtsmanship compared with his feeling in sculpture; his reputation among his contemporaries.

Work at Loreto; Hercules and Cacus; other sculptures at Florence.

Topic for Further Research.

Story of St. Cosimo and St. Damian.

Questions on Special Pictures.

No. 2184^a — St. Cosimo.

Montorsoli.

No. 2185^a — St. Damian.

Raffaello da Montelupo.

These statues stand on either side of Michelangelo's Madonna in the New Sacristy of San Lorenzo. The master is said to have furnished the design for both.

Are these statues self-explanatory? What portrait traits have they — *i. e.*, contemporary traits? Is their likeness to each other more than superficial? are like mental traits suggested? What evidences that the sculptors were reared in a good school? Is equal ability

shown in the statues? Are they harmonious companion pieces to the Madonna?

No. 2150^a — Hercules and Cacus.

The block of marble from which this group is made was given to Bandinelli by Pope Clement. During the episode of the Republic in Florence, 1527-30, Bandinelli having fled from the city, the Signory gave it to Michelangelo for a group of patriotic meaning, Samson slaying a Philistine. On the return of the Medici the marble again passed into Bandinelli's hands with this result.

Are the types idealized? Do they suggest the violence and disorder of struggle? The buoyancy and gladness of victory? The shame and hate of the defeated? Compare with Michelangelo's David, 2114^a, and with Giovanni da Bologna's Hercules, 2250^a. Are the differences in treatment of the body only such as difference in subject demands? What removes Bandinelli's work from the mechanical accuracy of a photograph?

2. PAINTERS DIRECTLY INFLUENCED BY MICHELANGELO.

FRA SEBASTIANO DEL PIOMBO (Sebastiano Luciani). 1485-1547.

Early training under Venetian masters. Later relations with Raphael and Michelangelo; historical value of his correspondence with the latter. Artist factions. Allied qualities in the work of Michelangelo and the Venetians.

Sebastiano's wall paintings in the Farnesina and in Roman churches.

Characteristics of his portraits and other easel pictures.

Official position under Leo X.

Attribution of his paintings to other artists.

DANIELE DA VOLTERRA (Daniele Ricciarelli).
1509-1566.

His early schooling ; artistic relation to Michelangelo.

Important religious pictures ; his thankless task for The Last Judgment.

MARCELLO VENUSTI 1515-1585?

His use of Michelangelo's designs ; his original works and their character.

Michelangelo's generosity with his sketches.

Topics for Further Research.

Imitation in art and its inevitable result.

The Farnese family.

Contrasts of Florentine and Venetian art.

Questions on Special Pictures.

No. 3910^b — The Visitation.

Long called Titian's first work ; now ascribed by Berenson to Sebastiano del Piombo.

Is a new note struck in this picture ? Which is accessory—the group of figures or background ? Does either gain at the expense of the other ? Is sentiment wanting ? What Florentines have subordinated figures ?

Is the background an interesting subject ? How is it invested with interest ? In the pictures thus far studied may foliage be found with such breadth and aerial quality ?

No. 3911^b — La Fornarina.

The name was applied when this was believed to be a portrait by Raphael of a baker's beautiful daughter to whom he was attached. At a still earlier date it was ascribed to Giorgione.

How does this differ from Raphael's type and manner ? Is there anything to mark it as Venetian ? Does this type recur in Sebastiano's paintings ? Is the type noble, refined, poetic ? Has it the baffling interest of Leonardo's

Mona Lisa, 3015^b? Compare Raphael's Donna Velata, 3526^b. What sort of appeal did each make to the artist? Wherein is La Fornarina superior in drawing and completeness?

No. 3912^b — Martyrdom of St. Agatha.

Painted for Cardinal Rangoni in 1520. A study for it exists in the Uffizi.

How has the Saint been emphasized? Is the narrow, upright mass of her body a difficult form in a picture of these proportions? How has the painter prevented any awkwardness resulting from that?

What resemblance to 3911^b? Does the Martyrdom illuminate the character of the portrait? Is this composed with freedom, mastery, feeling? Is the modeling of the Saint coarse or unflattering? Is the story of horror fully suggested? Is it repulsive? Is sympathy expressed in the others? Does this heighten the effect?

No. 3913^b — Raising of Lazarus.

This picture and Raphael's Transfiguration were painted at the same time, 1519, for the same patron, Cardinal Giovanni de Medici, Bishop of Narbonne, France, later Pope Clement VII. One was intended for Narbonne, the other for S. Pietro in Montorio, Rome. Thus the work became, in one sense, a competition. Michelangelo assisted Sebastiano with advice and somewhat with the design.

Is the landscape treated with modern feeling for composition, arrangement of light, atmosphere? How is the tree similar to that in 3910^b? What successful points in the representation of the crowd? Is there concentration of interest? Excess of emotion? Is the impression made by the picture strong or weak?

What traditions reappear in this presentation of the subject? Which more graphic, more impressive, this or Giotto's, 1064^b?

Cf. 3911^b, 3912^b. Are there types common to all? Compare Raphael's Transfiguration, 3545^b. Is it open

to the same criticism? Has it unity in thought and arrangement? Has it equal beauties?

No. 3919^b — Portrait of a Man.

Has this face delicacy both of workmanship and character? Has it strength? What characteristics are emphasized? Is it a perfunctory piece of work? Would the portrait element seem more in evidence if the face were less in shadow?

Are hair, beard and fur painted in a manner familiar to us? Compare 3911^b. Also with Raphael's portraits.

No. 3900^b — Descent from the Cross.

This fine fresco, now transferred to canvas, is in a dim little chapel in a nun's church where it is sadly obscured by the feeble light.

What characteristics of the real scene are emphasized? Are other elements disregarded? Does the character of the sky deepen the impression of pathos? What is the effect on the picture of the ladders? Where is Michelangelo's influence visible? How is it modified? What is individual to the painter? Does this represent high artistic achievement?

No. 3920^b — Christ Driving the Traders from the Temple.

Detail.

Is this a convincing presentation of Divine wrath? Or of the anger of a strong man? Does the confusion of the crowd indicate extreme terror? Would Michelangelo or Raphael invest the scene with more dramatic fervor?

Is there a sense of right proportions between figures and architecture? Do the twisted columns conflict with the lines of the group? What indications of Michelangelo's influence?

SELECTED WORK

MICHAEL ANGELO.

16 . . . Rome — St. Peter's, Cupola : exterior.

Sculpture.

2146^a . . . Florence — Bargello. Bust of Brutus.

2147^a . . . Florence — Cathedral. The Deposition.

BACCIO BANDINELLI.

2150^a . . . Florence — Piazza della Signoria. Hercules and
Cacus.

MONTORSOLI.

2184^a . . . Florence — S. Lorenzo, New Sacristy. St. Cosimo.

RAFFAELLO DA MONTELUPO.

2185^a . . . Florence — S. Lorenzo, New Sacristy. St. Damian.

Painting.

DANIELE DA VOLTERRA.

3900^b . . . Rome — S. Trinita del Monte. Descent from the
Cross.

SEBASTIANO DEL PIOMBO.

3910^b . . . Venice — Academy. Visitation.

3911^b . . . Florence — Uffizi. La Fornarina.

3912^b . . . Florence — Pitti. Martyrdom of St. Agatha.

3913^b . . . London — National Gallery. Raising of Lazarus.

3919^b . . . Florence — Uffizi. Portrait of a Man.

MARCELLO VENUSTI.

3920^b . . . London — National Gallery. Christ driving the Tra-
ders from the Temple.

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FOLLOWERS OF MICHAEL ANGELO.

NOTE.—References to the master's friends and followers are found in all of his biographies, but usually in scattered paragraphs. A few are gathered together and here presented to aid the student whose time is limited; but it should be borne in mind that these do not exhaust the accessible material.

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NOTE.—For history of Lorenzino de' Medici, mentioned under No. 2146^a, see Symonds' Studies and Sketches, vol. 1, "A Cinquecento Brutus."

Publications for 1904-5

The Outlines and Reproductions for 1904-5 will cover the field of

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from the seventh century, B. C., to the fifth century, A. D. About 450 subjects will be published, including ancient sculpture, painting, mosaic and various lines of decorative art.

CLUBS, CLASSES, INDIVIDUALS AND COLLEGE COURSES

should plan to make use of this hitherto inaccessible material. About half these subjects will be such as have been hitherto unpublished.

Number Fourteen.

The Sistine Ceiling.

BY H. H. POWERS, PH. D.

By a happy coincidence, which is rare in the history of art the supreme creative spirit of Italian art came at the moment when art and Italy were ready for him. The technical training which began with Niccolò two centuries before was now complete. The human mind, if not knowing its mission, was freer than at any time before or since in Italian history. Art, long fostered by provincialism and local spirit, had outgrown its dependence on local conditions and was striving to think world-thoughts. The world was expectant and was waiting for the supreme synthesis. To appreciate this advantage we have but to ask what Michelangelo's art would have been if he had studied under Cimabue instead of Ghirlandajo, or had worked for the early followers of St. Francis instead of the humanist popes.

To these general advantages was added the signal good fortune of a patron as unique among patrons as Michelangelo was unique among artists. Colossal in ambition and aggressive in personality, his daring thought, though less creative and less sustained than that of Michelangelo, followed his lead with the delight that only those can know who find in another's words the expression of thoughts and impulses which they cannot utter. It was, to be sure, no unruffled sea over which these two titans sailed to their common goal. Tempests were frequent enough and such as to terrify lesser spirits. The first undertaking, too, ended in shipwreck, to Michelangelo's bitter grief and our eternal loss. But if Julius abandoned the project of the tomb which he could not pay for, and with something less of candor and consideration than we are wont to think appropriate in such

cases, we must not forget that it was he who resisted the efforts of Raphael's powerful friends to secure the commission for the serene madonna painter or at least to divide it between the two. Imagine the result if Julius had yielded. Michelangelo's work would have been a mutilated fragment. Or suppose the work had been done under the voluptuous and effeminate Leo. Michelangelo's work would never have been.

But favoring conditions do not alone suffice to produce great art. Italy and Julius furnished the opportunity, furnished, if you will, the theme, but the personality of the artist was the important factor. Michelangelo would have left his mark upon Italian art in the days of Giotto or under the patronage of Leo. Plain as is his indebtedness to the Florentines and to Ghirlandajo, nothing is so striking as the way in which he transcends them, converting their skill to nobler uses, vitalizing their thought with vaster meanings, escaping from their limitations and transfiguring their art. Nowhere in the history of that eternal partnership between society and the individual has the individual been more emphatically the predominant partner.

The Sistine Ceiling, the one vast project of Michelangelo's life which was destined to see completion, is at once the ripest product of his genius and the culmination of Italian art. Its defects, if such there be, are due to no imperfection of design or weakness in execution. It is perfectly conceived, perfectly executed. They can only be sought in the nature of Italian art, in the ideals which for centuries had vainly striven for perfect expression. There are those to whom these ideals do not appeal. But even they are seldom disposed to deny their greatness or to question their eternal validity. The Sistine Ceiling is one of the few eternally valid things.

On the technical side the work is but the complete application of the discovery of Melozzo da Forlì. It will

be remembered that he applied the principle of foreshortening to the correction of the inclined and irregular surfaces of dome and vault ceilings which the prevalent Italian architecture offered to the artist for decoration. Instead of painting figures full length on an overhanging or horizontal surface, thus destroying all naturalness of attitude, Melozzo foreshortened the figures so that however much the surface might incline, the figure would seem to stand up. There were serious objections to this whole procedure, notably the fact that the eye was compelled to ignore or forget the shape of the walls and thus the architecture was disparaged. But it is only just to recall that the painting of this period is far superior to its architecture, so that if the latter is sacrificed to the former it is not for nought. Melozzo's painting is not decoration, but it is art. It is sufficient to note that the principle was freely accepted at the time, that even architects offered no objection to this playing fast-and-loose with their conceptions, and incidentally that the Sistine Chapel was not a supreme architectural achievement. Michelangelo made no pretense of subordinating his art to that of a commonplace architect.

But when the figures on a dome or vault had been taught to stand upright the question naturally arose, on what should they stand? To this there are two possible answers. They can stand on air, *i. e.*, they can be hovering or floating figures, or something can be built (*i. e.*, painted) for them to stand on. In this case the artist must make a still larger use of his new principle, carrying up in appearance from the side walls an architectural structure on which his figures are to rest or stand. When it is remembered that these structures, carried up from the sides, must, after all, meet overhead, the difficulty of carrying out such a scheme without striking incongruity will be apparent. The fragments of Melozzo's work give us no hint of his solution. At a later day Correggio

adopts the former solution, filling the central space with dangling legs and vaporous atmosphere. Michelangelo adopts the second, building upon either side an imposing structure on which are grouped the figures which are the important part of his work. These structures on the opposite sides are united by unobtrusive architectural bands which serve the further purpose of dividing the middle zone into panels suitable for decoration. With all his skill, the artist has not made his architecture perfectly plausible. The only wonder is that he has come so near it as he has. As a division of the surface it is perfect; likewise as furnishing supports for his figures. This is, of course, its double purpose. As a study in architecture it has no purpose or significance and it is the perversity of human nature to persist in so studying it.

In the central panels Michelangelo began by giving simple pictures such as might have been painted for a side wall. Such are the Flood, The Creation of Woman, etc., which, though logically the last in the series, are plainly the earlier and less adapted work. But the earlier events (*i. e.*, the later paintings) in the Story of Creation show a better appreciation of the place. The figures here float as in Correggio's work. But how great the difference. Instead of standing upright and showing the spectator their legs and fluttering draperies as though they were standing or rising in that position, Michelangelo represents them as floating and therefore in an inclined position like that of a bird in flight. Nothing is more inappropriate than a pair of legs hanging straight down with no function to perform. All the analogies of motion through the air require that the figure should incline forward and that the useless extremities should be unnoticed. This Michelangelo perfectly understands. The figure may be quite as vigorously foreshortened as any of Correggio's (note the retreating figure in the

Creation of the Sun and the Moon), but the incongruities so disturbing in the work of the later artist are wholly avoided. There is an amazing sense of buoyancy in these vast figures as they calmly float over land and sea.

In the side figures—the Sibyls and Prophets—the artist shows himself complete master of the foreshortening in which Correggio ran riot. Take a photograph of one of these figures and see if you can detect the incline of the wall on which it is painted. It is impossible to believe that the surface is not plane and upright, so perfectly has the corrective been applied. The most famous example of this is the much lauded figure of Jonah, which, though painted on a surface that leans heavily forward, itself leans backward with a naturalness that is startling and irresistible. But with all this skill, Michelangelo never loses his head. The decorative figures that frame the central panels are not made to stand upright over the spectator's head for the simple reason that such views of the human figure are to the last degree inappropriate. They are essentially side-wall figures, the incongruity of their position being accepted as less objectionable than the incongruity of the upright figure seen from beneath. Correggio's ceiling is the work of a technician, but Michelangelo was an artist.

Of the more usual problems of technique it is hardly necessary to speak. We are at a loss which to admire most—the marvellous beauty of the figures, the calm and majesty of their aspect or the variety of their attitudes. Out of a myriad of attitudes of which the supple human figure is easily capable, art has chosen a score or two as conventional and appropriate. Not one of these familiar poses seems ever to appear in Michelangelo's work. And yet the attitudes chosen and possible to him alone, are every one as natural, as easy, as expressive, as artistic as those which art has made her own. The boundless versatility of the man is mani-

fested thus in connection with a lifelong work which in definiteness and singleness of aim has no equal in art.

Again, with what singular power does he redeem the nude from its traditional reproach. Christianity had not favored, had indeed scarcely tolerated, the nude in art. It was not so much that the nude was impure as that it seemed unavailable for purposes of spiritual expression. Its suggestion is rather of the pride of the flesh and the delight of the eye than of the struggle of the spirit. The neo-paganism of the fifteenth century hesitantly and half-heartedly plucks the forbidden fruit. Botticelli's nude is prudish and apologetic, Signorelli's coarse and repulsive. Michelangelo, first and last among artists, not only reconciles the nude with the spiritual purpose of Christian art, but makes it a vehicle of spiritual expression. The Bound Youth not only needs no drapery to be spiritual and pure, but if draped would lose half its spiritual power. With what everlasting contempt must we remember the man who painted clothes upon the figures of the Last Judgment?

But none of these considerations, important as they are, explain the Sistine Ceiling or justify its fame. It is not its manner but its matter that chiefly concerns us, its theme and the spiritual significance of its message. That theme is nothing less than an interpretation of God as the Creator of the Universe and the ruler and judge of mankind. In the long series of panels that portray the creation the attempt is by daring suggestion to express the spirit of the great transaction and to reveal God in his manifold character. First comes the creation of the inanimate Universe, the elements, as the ancients knew them. To the thought of olden time these elements had each their definite character, let us say their spirit. Earth and water were passive elements, fire an active element, etc. The creation of these elements therefore suggests as many moods or aspects of

the Divine Character. They serve, therefore, merely as pretexts or opportunities for the expression of these aspects of the Divine. In these vast conceptions, the Creator is everything, the thing created nothing but a symbol of his mood. Notice the Separation of Light and Darkness, that first emergence of the creative impulse from primeval chaos, so admirably expressed by the dimly outlined figure of the Creator as he rolls back the obscuring clouds. All is inchoate, dim and undefinable, but instinct with power. Turning to the Creation of Land and Water we see the passive elements suggested by a strip of placid sea over which floats the serene spirit of the Creator in infinite calm. His face is benign and peaceful, his hand outstretched in benediction rather than in creative act. The massive form is still the embodiment of limitless power, but it is power without violence, the power of inertia and repose.

Turn now to the Creation of Sun and Moon. The fiery orb is but feebly suggested by anything at the disposal of the painter, but were it omitted altogether the terrible majesty of the Lord of Day would be fully expressed to us in the aspect of the Creator as he sweeps through the Heavens, his form erect, his arm outstretched in fearful action, his face awful with vehement purpose and terrible energy, as he hurls from his open hand the mighty luminary on its wheeling course. The brow is furrowed, the eyes dart lightnings, the hair and beard stream back, the unused arm is tense with unconscious vehemence of purpose. Even the ministrant spirits, wrought up to excitement, turn with eyes full of terrified wonder at this unwonted aspect of the Almighty. The Greeks thought of Zeus as one who hurled the thunderbolts, but how feeble are all their attempts to represent this terrible aspect of his majesty. It remained for a Christian painter to embody in the familiar form this awful power of nature.

Again the scene changes. Earth is complete and fitted for man's abode. The supreme act is at hand in which to the mind of man the work of creation culminates. Reclining in unconscious ease the image of God awaits the touch that shall send the life thrilling through his pulses. Perfect in his manly beauty, he looks out with sanguine, wistful gaze upon a gift whose beneficence he finds assured by the aspect of the Creator's face. For that face now reflects neither the inertia of the ponderous deep nor the fiery energy of the blazing sun, but the quiet benignity of a sympathetic spirit. The figure of the Creator, though lacking the vehement self-assertion noted above, is not shorn of its power. The face is benign in its strength and his irresistible will loses its terribleness in the sympathy with which it is clothed. The figure of Adam, perhaps the most beautiful in art, is instinct with the health and power that was meant to be the inheritance of his race. His face as he gazes into the face of the Creator expresses a single thought, confidence. Goodness in God and hope in man; thus life began, thus life was meant to be. Such is the artist's interpretation of this oldest story of our race.

In somber contrast with this Creative mood is his interpretation of the Divine attitude toward humanity fallen and debased. Note among the multitude of nameless figures who crowd the pedestals about the panels we have been considering, the youth who reclines upon a bunch of acorns (the emblem of Julius). His attitude is easy and restful, more expressive of lassitude than of momentary repose. His beautiful face is quiet, the seat of no passing expression. But it is a face of inscrutable sadness. We can imagine him gay among the gay, can see the smile play over his face and hear the ripple of laughter that greets the passing jest. And then, when the smile has faded out and the laugh has

died away, we see the face become itself again, quietly sad and, as it were reflecting, all unconscious, the gloom of that sorrow whose somber shadow never quite lifts from life as we know it. We may ignore it and, ostrich-like, hide our heads in the sand, but we can never escape it. The man who walks with open eyes sees no cloudless skies in this world of ours. Through Adam we gaze upon life as the Creator meant it; through this youth we gaze upon it as it has come to be.

This brings us by a natural transition to the supreme work of the ceiling, the prophets and sibyls in which the artist symbolizes the relation of God to his fallen creation. The prophets have in addition to their general character, an individuality of their own made familiar by the prophecies which bear their name. This individual character Michelangelo has expressed with marvellous accuracy. Notice the startled and impulsive Ezekiel ready to launch into vehement utterance or action. How vividly this recalls the temper of the Vision of Ezekiel, that spiritual cyclone which sweeps through the skies. Compare the pent-up energy of this single figure with the affectation of violence in Raphael's Vision of Ezekiel, where smiling cherubs play hide-and-go-seek around the form of Jehovah whose madonna-like placidity is thinly disguised under shaggy beard and flowing hair. Or, again, note Jeremiah, whose lamentations are so well suggested by the inert, despondent figure, his face buried in his hands. The youthful Daniel presents the prepossessing appearance with which the narrative makes us familiar. Isaiah, grandest of all the prophets, but most inscrutable, has at once the most impressive and the least definable face. Lastly, Jonah, colossal in size and astounding in conception, reels in amazement and dismay at the decision of the Almighty to discredit his message in the interest of humanity. These character interpretations are given added character and piquancy by the

varied suggestion in the attendant spirits who symbolize inspiration. For Ezekiel they are frenzied, for Jeremiah woebegone, for Joel benignant, for Isaiah earnest and for Jonah expostulatory and reproving.

But the very need of thus expressing individual differences in the case of the prophets is an obstacle to the representation of the great central theme, the spirit of prophecy. It is, therefore, in the representation of the Sibyls where the artist was unhampered by individual details that the thought of Michelangelo, ever tending toward the sublimest generalizations, finds its fullest expression. In the choice of figures, in the suggestion of age, character, etc., there is indeed the utmost variety. But the aim of the artist is rather to embody a single thought in widely different forms than allow each to express a thought suited to its peculiarities. Like the musician who combines many different instruments for the rendering of a single theme, Michelangelo has emphasized the transforming power of the divine message by showing its reaction upon girlish youth and ripening womanhood, upon sober years and withered age. The Delphic Sibyl looks out with eyes dilate with wonder at the thought within, not lively with curiosity at the things without. Erythrea sits calm and sedate but all unconscious, regardful only of the book and the fateful line which she traces with her finger as she reads. Persica, old and wrinkled, turns her face almost away as with failing eyesight she reads in the closely held book the message she is to deliver. Colossal in figure and strong of mind and will, the Cumæan Sibyl sits all unconscious of her titan majesty as with knitted brow and mouth half opened to help the heavy breathing she seeks to read the lesson of human fate. Marvellous this unity in diversity, this singleness of spirit with which these different beings perform their common task.

To the Libyan Sibyl we may perhaps turn for the full-

est expression of Michelangelo's thought, the culmination of his stupendous art. Young and yet no longer a girl, the charm of womanhood is at its zenith. A face of more than Grecian beauty, a frame as powerful as it is refined and pure, she sits easily in one of the most unusual and most beautiful attitudes in art as, poising her weight upon her feet, she turns to lift down the heavy book from which she is wont to read. Her face tells us that she expects no message of lightness and joy. Hers is a solemn task and she is solemn in the doing of it. Her figure is fit for a goddess, her soul has room for the thought of a God.

She is a woman, say you? Nay, but what is woman, not in her imperfection but in her perfection and in her ideal? Disentangle if you can from all the confusion of experience and thought the essence of the feminine, that goal toward which by the irresistible logic of events woman's character slowly, inexorably tends. What is that ideal, that essence? If we can escape for a moment from the tyranny of passing fads and fancies our answer cannot be doubtful. Amid all the virtues and faculties which are the equipment of every rounded nature stands out distinctive above all the rest the feminine mission of charm. Most efficient when least conscious, the eternally feminine expresses itself in nothing so much as in the consciousness of a world to win, and power to win it through the inscrutable gift of feminine charm. In league with this are all her virtues; tributary to it are all her powers. When a woman fails of this instinct which reaches out with subtle magnetism to win and subject all to her beneficent sway, she may gain all possible compensations but she ceases to be a woman.

And of all this our Sibyl knows nothing. For her this woman's realm does not exist; she craves no subtle conquest, exerts no magic spell. Infinitely more glorious than woman she does not stir our pulses, this being who

belongs not to man but to God. Unconscious of our sympathy and careless of our neglect, her vast spirit wholly given to the mission for which it is fit, she illustrates the power of this greatest of artists to endow with higher feelings and higher thoughts the forms that elsewhere in our minds are wedded to the human and the finite.

The thought of Michelangelo is neither intricate, confusing nor obscure. It is simplicity and candor itself. If we fail to grasp it, it is simply because we have no room for it in our slighter natures. The majesty of God, now calm and reposeful, now terrible in self-assertion and again glorious in benignity and love; the pathos of man's life, buoyant and sanguine in its beginning, but bearing about in its inmost consciousness, as a background upon which all other experiences are cast, the shadow of the great world's sorrow; and lastly, the infinite solemnity of God's message to man, these are the thoughts at once simple and sublime which inspire this greatest work of human art.

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M. Lafenestre is an authoritative historian and critic, and in this folio, illustrated with etchings and wood-engravings, has produced a monumental work.

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NORTH AMERICAN REVIEW, 1897, v. 169.

ZEITSCHRIFT FÜR BILDENDE KUNST, 1876, October.

Lesson 1.

GIORGIONE (Giorgio Barbarelli). 1477-1511.

Modern critics find no authority for the family name, Barbarelli, save that of tradition. In the only extant document from his own hand, the artist signs himself **Zorzon de Castelfrancho**.

Outline for Study.

Character of early Venetian art; its feeling for color, treatment of landscape, introduction of genre subjects.

The influence of Giovanni Bellini upon his contemporaries.

The scanty facts concerning Giorgione's life and work. Frescos on the façade of the Fondaco de' Tedeschi. Work for the Doges Palace.

The altarpiece at Castelfranco; an old-time theme treated in the modern manner.

Changes effected in landscape painting by Giorgione; his poetic interpretation of nature; relative importance of landscape and figures.

His treatment of so-called classical themes; disregard of narrative; the aloofness of his figures; their freedom from self-consciousness.

Portraits generally ascribed to Giorgione; physical characteristics of face and head; introduction of the hand; subtle character study.

General characteristics of Giorgione's art: delicacy of line; warmth of color; development of sensuous beauty; the refinement of his art; its power to inspire a mood.

The high esteem enjoyed by Giorgione during his brief life; the Giorgionesque element in later Venetian Art.

Topics for Further Research.

Foreign trade-guilds in Italian cities; the Fondaco de' Tedeschi. (C. & C.: Life of Titian, v. 1. 80-84.)

Catarina Cornaro, Queen of Cypress. (Wiel: Story of Venice. Harpers, Sept., '78.)

Cassone (chests for bridal outfits).

Questions on Special Pictures.

No. 4000^b — Christ bearing the Cross.

Formerly in the Loschi Palace in Vicenza, now in Mrs. Gardner's collection at Fenway Court, Boston.

What suggestion here of Giovanni Bellini's influence? Compare with the Christ by Cima, 2226^b. Is this face more delicate, more sensitive, more divine? Why the side-long glance? Is this a new interpretation of the Christ character?

Does it claim attention because of its sentiment or for the character of the work? Cf. 2210^b, 3217^b. What qualities of Giorgione's art are shown in this picture? Do they recur?

No. 4002^b — Stormy Landscape with Soldier and Gipsy.

On canvas, less than 3 feet square. An undoubted work by Giorgione. It has been known under this title since 1530 when it was described by a Venetian writer. Herr Wickhoff however interprets it as the story of Adrastus and Hypsipyle as given in the Thebaid of Statius. If this be true, Giorgione has chosen his own interpretation of the tale.

In what spirit has Giorgione treated the story on which this is thought to be based? Is there any incongruity in the scene? What suggestion of classic theme or setting is there?

What treatment of landscape have we had before? Compare with this. What new elements are introduced? What part in the whole do the figures play? How legitimate is this?

How are the trees painted? What decorative use is

made of them? Are the buildings picturesquely treated? What does the sky add? In what respect is this a modern work?

No. 4005^b — Portrait of a Young Man.

"One of those rare portraits such as only Giorgione and occasionally Titian were capable of producing."—MORELLI.

What are the marked characteristics of this face? Has it life, strength, beauty? Is it effeminate, sensitive, proud? Cf. 4000^b. What points of physical resemblance? Is the character impression similar?

Do the dress and the style in which the hair is worn make the picture less beautiful, less attractive? Do they add to its interest?

Notice the parapet with its monogram, and the position of the hand. Are these found in other pictures ascribed to Giorgione? Are these points of mere idle curiosity or may they have meaning and value?

No. 4006^b — Madonna Enthroned with SS. Francis and Liberale.

No. 4007^b — Detail.

An unquestioned work by Giorgione painted about 1504 for the Costanzi family, whose coat-of-arms appears on the throne. Tradition has connected St. Liberale with Matteo, the son of the family, whose early death occurred in that year. This picture has suffered five restorations, despite which it still retains an "indescribable charm of light and color."

In what work before this date, 1504, has the pyramidal form of composition been so marked? Compare in date with work of Bellini, Raphael, Fra Bartolommeo. Are there especial advantages in this form of composition? What details ally this with the work of early Venetian painters? What phase in the development of the Madonna theme does this represent? Is the entire picture conceived in this spirit?

Why is the banner introduced? Does it affect the

composition? Is the landscape effectively arranged? In what respects? What does it add to the picture?

Is this work stimulating or restful? Does it inspire to thought, to action, to reverie? Is it peculiar in this?

No. 4010^b — Knight of Malta.

Life-size portrait on canvas. The majority of critics agree in ascribing this work to Giorgione.

No. 4016^b — Portrait of a Man.

Thought to be the poet, Antonio Broccardo. Morelli says, "We linger over this melancholy figure fascinated by the expression which seems so full of meaning, as though this young man were about to confide to us the secret of his life."

Is the portrait character predominant in these faces, or has the artist introduced a personal note? Are they men of action? Is this a passing mood in which we see them? Have they the same vital quality as 4005^b?

Note the broad, low forehead, oval face, breadth between the eyes. Do these features recur in Giorgione's unquestioned work?

What accessories are seen in both 4005^b and 4016^b, Have they any bearing on authorship? Is the introduction of the hand an innovation? What does it add?

No. 4011^b — Sleeping Venus.

No. 4012^b — Detail.

In 1525 a work by Giorgione, a "Sleeping Venus with Cupid, in a landscape," was described as being in the Casa Marcella, the Cupid being by Titian's hand; it is known to have remained in Venice until 1646. When this picture came to Dresden the Cupid still in it was so damaged that the director had it removed and the picture restored; it was then catalogued as a copy by Sassoferrato after Titian. To Morelli is due its recognition as a masterpiece of Giorgione's art.

Are repose and relaxation well suggested? Are the lines of the body modified in the interest of beauty? Notice the parallel lines of the arm and body. Where is the right foot? Is this natural? In what other pictures

is there a similar arrangement? How has the painter avoided any coarse or evil suggestion? Does the face reveal anything of the self-consciousness of a model? What is its character? In what does its beauty consist? Has Giorgione used this type of face elsewhere?

No. 4013^b — The Concert.

Known often as the "Fête Champêtre," happily translated by Mr. Cook as a "Pastoral Symphony." Its color adds greatly to the charm of the picture.

Are these figures arranged by chance, or are there main lines that lead the eye from one to the other? Are the bodies modified in any way to secure such lines? Is the picture closely bound together in thought? In how far does it explain itself?

Is there any exception to be taken to the artist's treatment of the nude, considered by itself? Do the attendant circumstances make it unpleasing? Is there any interpretation which might pardon this incongruity? Is there any lack of refinement in the treatment of the theme? Cf. 4002^b, 4011^b.

In what does the picturesqueness of the landscape consist? What details give it the feeling of reality?

No. 4017^b — The Three Philosophers.

(Æneas, Evander and Pallas.)

This picture was described by an anonymous writer in 1525 as an oil painting on canvas, begun by Zorzi da Castelfranco and finished by Sebastiano Veneziano (Sebastiano del Piombo), representing three philosophers in a landscape, contemplating the sun's rays. Herr Wickhoff interprets it as the aged seer-king Evander, with his son Pallas, pointing out to Æneas the rock on which the future Capitol should stand.

What impresses you most in this work, the persons or the setting? Would the setting be interesting without the persons? the persons without the setting? Would the bearded figure produce the same impression if sharply outlined against a bright background and in a full light? What use does the tree trunk serve?

Can you make out anything definite that these persons are doing? Is it desirable that you should be able to do so? Can you form a definite idea of what kind of persons they are? Is this desirable?

Does the picture give you definite topographical knowledge? Failing this, is there anything worth while for the picture to convey? If so, what? To what do you refer such impression if you have it?

No. 4020^b — Shepherd Boy.

From the collection of Charles I, where it was catalogued as a Giorgione. Mr. Berenson warmly advocates this ascription. Mr. Cook, a late biographer, suggests the name of Torbido as the probable artist.

In what sense does this represent a shepherd lad? What is indicated by the attitude? Is it one of tension or suspense? What gives it the poetic quality? What is the effect of the rather unkempt hair? In what other pictures does it occur?

What is Giorgione's type of beauty? Cf. Raphael, Michelangelo, Titian. Does this conform to any of these types? Is there any suggestion of Leonardo's influence?

Does this suggest early or late art? the work of a youthful or mature artist?

No. 4021^b — Madonna with SS. Anthony and Roch.

(Erroneously catalogued and printed as St. Francis.)

The poor quality of much of the photographic work from the Prado is responsible for the indistinctness of our print. The original is, however, too choice an example of the Giorgionesque in art to be omitted from our list. From the collection of Philip IV in the Escorial and long ascribed to Pordonone.

In how far does this recall the Madonna of Castelfranco? What is the character of the Child in each? What attitude does the mother take toward the Child? Is one of an older type than the other?

Would these pictures make a stronger appeal to the spectator if more dramatic, if the saints were more actively devotional? What feelings do they inspire?

Is this a work of refinement, of beauty, of power?
Has it the marks of youthful or of mature work?

No. 4023^b — Holy Family with St. Sebastian.

Morelli calls this the work of some pupil or imitator of Giorgione, but Cook considers it an example of Giorgione's own more developed style, possibly completed by a pupil.

From which direction does the light come in this picture? Is this usual? What is the effect on the face of the Magdalen? Is this merely technically correct or has it a serious art value? Do you notice any peculiar method in drawing or modeling? Compare Botticelli, Leonardo. Have the shadows apparently been used for other purposes than showing the form of the figures or other objects? If so, what?

Are the expressions felicitous? Does the Child resemble any other in this lesson? Is the resemblance in form and feature or in attitude and expression? Is the Madonna strikingly spiritual? maternal? beautiful?

How does the landscape compare with those of Florentine artists? with modern landscapes?

General Questions on Giorgione.

What new elements did Giorgione introduce into art? Were his innovations those of method or of spirit?

What is the character of his landscapes? Does their excellence consist in their exact transcript of nature? How freely does he use landscape?

Is Giorgione a narrative painter? How does he tell a story? What relation have his figures to each other? Are they self-conscious?

Are his portraits character studies? Have they Leonardo's enigmatical quality?

Is Giorgione's world one of fact or fancy? Does he differ from other artists in this respect? How completely does he carry his audience with him?

SELECTED WORKS.

GIORGIONE.

- 400b . . . Boston — Fenway Court: Christ bearing the Cross.
4002b . . . Venice — Giovanelli Palace: Stormy Landscape with
Soldier and Gipsy.
4005 . . . Berlin — Old Museum: Portrait of a Young Man.
4006b . . . Castelfranco — Cathedral: Madonna Enthroned with
SS. Francis and Liberale.
4007b . . . Madonna and Child: detail of 4006b.
4010b . . . Florence — Uffizi: Knight of Malta.
4011b . . . Dresden — Gallery: Sleeping Venus.
4012b . . . Head of Sleeping Venus: detail of 4011b.
4013b . . . Paris — Louvre: The Concert.
4016b . . . Buda-Pesth — Esterhazy Gallery: Portrait of a Man.
4017b . . . Vienna — Imperial Gallery: The Three Philoso-
phers.
4020b . . . Hampton Court: Shepherd Boy (attributed).
4021b . . . Madrid — Prado: Madonna with SS. Anthony and
Roch.
4023b . . . Paris — Louvre: Holy Family with St. Sebastian
(questioned).

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Crowe and Cavalcaselle. Painting in North Italy. II. 119-169.
Dohme Kunst und Künstler Italiens.
Gilbert Landscape in Art. 331-337.
Harper's Magazine — 1878. v. 57. September. 617-622.
Heaton History of Painting. 156-159.
Kugler Italian Schools. v. II. 550-558.
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Morelli Italian Masters in German Galleries. 151-
168; 371.

- Morelli Italian Painters. v. I. 216; 248-249; v. II.
 56-57; 206-225.
 Müntz La fin de la Renaissance. 598-608.
 Oliphant Makers of Venice. Part III. Ch. 2.
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 Portfolio—1889. v. 20. 194; 208.
 Stearns Four Great Venetians. 19-46.
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JACOPO DE' BARBARI (Jacob Walsch). 1450?-1515?

Outline for Study.

A Venetian artist, self-expatriated; residence in Nuremberg; influence on Dürer.

Later years at the Court of the Netherlands; adoption of the Flemish manner.

His fame as an engraver; subjects treated; his sign manual.

Extant paintings; their peculiarities. "A point of contact between German and Italian schools."

Questions on Special Picture.

No. 4060^b — Portrait of an Unknown Youth.

Formerly ascribed to the early Florentine School.

What points of interest in this face? What is the character impression? Is it unusual in any way? What denotes that it is a study from a living model? Was the artist a master of drawing? Is it subtle painting?

Does it suggest early Florentine work? early Venetian?

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Lesson 2.

TITIAN (Tiziano Vecelli). 1477-1576.

Titian's Early Life and Work.

Outline for Study.

"Titian's Country"; his life-long appreciation of its charm.

The artistic life of Venice in the last decade of the 15th century; the effects of financial prosperity; the growing demand for portable pictures.

Titian's apprenticeship and comparatively late development. The inspiration of Giorgione's genius, a permanent factor in his art; Palma's influence; his independent genius.

Early frescos and their fate.

Titian's Giorgionesque manner as seen in the Gipsy Madonna and the Concert.

Early Madonna pictures: the perfect development of Bellini's favorite theme; Titian's interpretation of the Madonna character.

The Assumption of the Virgin, the culmination of the series; its consummate art and lofty emotion.

Titian's methods of work; the simplicity of his means; thoroughness; care in finishing; the impression of easy mastery in the finished product.

Topics for Further Research.

The Dolomite Country.

Aldus Manutius and the Aldine Press. (Oliphant: Makers of Venice; Symonds: Revival of Learning; C. & C.: Life of Titian.)

Painted house fronts. (C. & C.: Titian.)

Questions on Special Pictures.

No. 4111^b — Madonna and Child.

Known as the Gipsy Madonna and generally accepted as one of Titian's earliest easel pictures.

What type of beauty have we in the Madonna? Is the Child divine? natural? How successfully can the two be combined? Cf. other painters.

Does the relation of the mother to the Child ally this to the old time pictures? or is it modern in sentiment?

What new methods of work are evident? Cf. Giovanni Bellini's Madonnas. Does it resemble Bellini's work in any respect?

What does the landscape add? Does it suggest Giorgione?

No. 4100^b — Madonna of the Cherries.

Painted on wood, but transferred to canvas. The saints are Joseph and Zacharias.

No. 4101^b — Madonna with four Saints.

Panel, figures life size. The saints are John the Baptist, Mary Magdalene, Paul and Jerome. From the Grimani Palace in Venice.

No. 4110^b — Madonna with St. Bridget.

Panel, painted about 1512. Originally in the Escorial and attributed to Giorgione. St. Bridget is apparently from the same model as the so-called Violante of Palma. St. Ulphilas may be a donor.

No. 4122^b — Madonna with St. Anthony.

Panel, figures just under life size. St. Anthony Abbot is seldom represented.

What points of resemblance in this Madonna series? Does the similarity become monotonous? Is there any change or progression? In what important respects do they differ from 4111^b?

Compare with Raphael's Madonna groups; consider technique, grouping, types of beauty, religious character. How does each interpret the Madonna character? Which would be the more interesting type of woman to know?

Is the same true of the saints? Do any of them seem like portraits? What previous study is recalled by St. Ulphilas? How successful are the children? Does 4101^b differ from the others in any important respect?

What other artists have made a similar use of light and shade? What effect does Titian produce by its means? How does he paint the garments? Is there a feeling of texture? Are the figures sharply outlined? Is the drawing incorrect or deficient? Is the modeling delicate? How is the sense of roundness produced?

No. 4104^b — The Concert (questioned).

No. 4105^b — Head of Monk (detail).

Long considered the most typical work of Giorgione. Morelli was the first to attribute it to Titian. It may still well exemplify the Giorgionesque element in Venetian art. The picture, especially in the side figures, has suffered very much from time and retouching.

What accessories of handsome fabrics has the artist used? Are they needed? How intimate is the connection between the figures? Does it resemble Giorgione's work in that respect?

What is the character of the three faces? Upon which one is interest centered? What compels this? Is it a baffling mysterious face? Does it inspire a mood? Does the music contribute to that end?

No. 4106^b — Artless and Sated Love.

No. 4107^b — Artless Love (detail).

In this name we have followed Crowe and Cavalcaselle, Titian's most able biographers. The more common name is Sacred and Profane Love. Herr Wickhoff interprets the scene as Venus tempting Medea to yield to her love for Jason. Probably painted about 1510-1512.

Is this story treated in the same spirit as Giorgione's Concert and Stormy Landscape (4013^b, 4002^a)? Is it more intelligible, more pleasing? Is there any appropriateness in the bas-relief of the fountain? in the Cupid

playing in the water? In how far is the enjoyment of this work dependent upon its explanation?

What resemblance is there between the two maidens? Is there an equally pleasant character impression from both? Which is the more unconscious? How is the beauty of the nude form emphasized?

Compare 4107^b with Giorgione's Venus (4011^b). Which is more delicately conceived? May one have served as suggestion for the other? Does this model appear in other works by Titian?

What does the landscape contribute to the scene?

No. 4108^b — The Man with the Glove.

From the collection of Louis XIV and signed Ticianus.

What type of character is represented? Is it sympathetically treated? Has this face a marked affinity with any of Titian's manly types?

What use is made of costume to increase the effect? Does the merging of dress and background give an impression of unsubstantiality? Has it any advantage?

Is the feeling of personality strong? or is the skill of the artist the main impression? How much can we judge of the artist's character from such a portrait?

No. 4112^b — The Tribute Money.

Panel, painted about 1514, probably for Alphonso d' Este whose favorite legend "Quod est Cæsaris, Cæsari, quod est Dei Deo" always appeared on the gold coins of Ferrara. Morelli is inclined to date it as early as 1508. It is signed Ticianus, a form which Titian used until 1528. The work is distinguished by exquisite detail and finish.

How are the faces of Christ and the Pharisee contrasted? Is this a usual conception of Christ? Do the hands suggest character? Are they in harmony with the face? Compare with Giorgione's Christ (4000^b). What more satisfactory interpretation of the Christ character have we studied? In what respects?

No. 4113^b — Assumption of the Virgin

No. 4114^b — The Virgin (detail).

No. 4115^b — Angel (detail).

On wood, 22½ ft. x 10 ft. Painted 1516-1518 for the high altar of the Church of the Frari. The smoke of the candles had so blackened it that the French in 1797 did not consider it of sufficient value to transport to Paris. It was cleaned when taken to the Academy in 1815 and the lower portion restored.

What is the center of interest in the picture? In what ways is this secured? What would be the effect if the lower portion of the picture were not so dark? If the angels were only clustered about Madonna's feet? If the air behind her were filled with them? Are they bearing her up or does she rise by some other power?

Is the picture divided in two? Compare Raphael's Transfiguration (3545^b). Are the lower figures equally excited in both pictures? Is the effect the same?

Compare Correggio's Assumption (3716^b). In which is there the greater feeling of uplift? Are they equally able? equally restrained and dignified? What means does Correggio use to center attention? (Cf. 3728^b, 3743^b.) Which artist loves and understands child-life and form best?

What is the character of Madonna? Is she of the same type as those just studied? What are her emotions? Is she fitted for such an experience? Why is her frame so large and strong, and draperies so voluminous? Compare the Sistine Madonna (3530^b).

Is this representation of God the Father adequate? Why the angel attendants? Compare Michelangelo (3809^b).

What technical excellencies in the work as a whole? Is it merely a *tour de force*? What measure of spiritual excellence has it? How strong is the artist's feeling for beauty? Has his appreciation for beauty a limited range?

No. 4125^b — Three Saints (detail).

In the full picture, the three Saints, Stephen, Ambrose and Maurice are seen adoring the infant Christ as he lies in his mother's lap. A similar picture is in Vienna in which St. Jerome takes the place of St. Ambrose.

What opportunity does a group of three men's heads offer to an artist? How does Titian treat them? What other artists have studied men's heads in this way? How constantly have the manly and the saintly been combined?

Compare Titian's work of this period, studying the men's faces. What is his interpretation of old age, of youth, of manhood? Has he more sympathy with one period of life than another? What qualities are emphasized?

How does Titian represent hair and beard? Does it show signs of carelessness? What advantage has such treatment?

SELECTED WORKS.

- 4100^b . . . Vienna — Imperial Gallery. Madonna of the Cherries.
- 4101^b . . . Dresden — Gallery. Madonna with four Saints.
- 4104^b . . . Florence — Pitti. The Concert (questioned).
- 4105^b . . . Head of Monk: detail of 4104^b.
- 4106^b . . . Rome — Borghese. Artless and Sated Love.
- 4107^b . . . Artless Love: detail of 4106^b.
- 4108^b . . . Paris — Louvre. The Man with the Glove.
- 4110^b . . . Madrid — Prado. Madonna with St. Bridget.
- 4111^b . . . Vienna — Imperial Gallery. Madonna and Child.
- 4112^b . . . Dresden — Gallery. The Tribute Money.
- 4113^b . . . Venice — Academy. Assumption of the Virgin.
- 4114^b . . . The Virgin: detail of 4113^b.
- 4115^b . . . Angel: detail of 4113^b.
- 4121^b . . . Florence — Uffizi. Madonna with St. Anthony.
- 4125^b . . . Paris — Louvre. Three Saints: detail.

Lesson 3.

TITIAN'S MATURITY.

Outline for Study.

^a — **Life and Work in Venice.**

Great Altarpieces of Titian's middle period; the Madonna of the Pesaro Family; Death of St. Peter Martyr, its dramatic power and technical ability.

Titian's work for the Republic; his worldly wisdom; controversy with Bellini over a government position; portraits of the Doges; fresco of St. Christopher.

The Battle of Cadore; delays in its completion; its disingenuous appeal to civic pride; masterly and original treatment of the subject.

Titian's home life; his social enjoyments; life-long friendship with Aretino.

^b — **Titian the Court Painter of the 16th Century.**

His princely patrons.

The Bacchanal series for Alphonso d' Este, duke of Ferrara.

Venetian interpretation of classic story; the voluptuous character of Titian's treatment; its freedom from sensuality.

Relations with Pope Paul III and the Farnese family; visit to Rome in 1545 and reception by the artist community; portraits of the Pope and his sons; promised advancement for Titian's family.

Favor shown by Emperor Charles V; Titian's patent of nobility; his journeys to Augsburg in 1548 and 1550; numerous portraits of the

imperial family. The Trinity, the Emperor's constant companion.

Titian's work for Philip II; the favorite art themes of his Most Catholic Majesty; the limitations of a court painter.

Topics for Further Research.

The independent role of Venice in imperial and papal politics.

The Hall of the Great Council, Venice. (Symonds: Fine Arts. C. & C., Life of Titian.)

Charles V at Yuste.

Titian and Cranach at Augsburg. (C. & C.: Life of Titian.)

Questions on Special Pictures.

No. 4126^b — Madonna with St. Catherine.

Canvas, $3\frac{1}{4} \times 4\frac{1}{2}$ feet, painted in 1533. Formerly in the collection of the Escorial; since 1860 in the National Gallery, London.

With which of the Madonna series already studied has this most in common? Is this more playful scene lacking in the devotional element? Cf. Raphael's Madonna of Francis I.

What wholesome element is found in Titian's picture? How completely does it compensate for the loss of the earlier religious sentiment?

In what spirit has Titian conceived the scene? Has he attempted to tell a story? Have the accessories and setting an intimate connection with the main scene? Has he treated other themes with similar freedom?

No. 4127^b — Bacchus and Ariadne.

On canvas, completed in 1523. One of a Bacchanal series painted for the Studio of Alphonso d'Este at Ferrara; two earlier works from the series are now in Madrid, and one by Giovanni Bellini, which Titian completed or restored, is in Alnwick Castle, England.

Does the story of Bacchus and Ariadne explain the license of this scene? Is it coarsely treated or has the artist refined the theme?

Are the figures accidentally placed? Is it a natural arrangement? Has the artist an evident form of composition? Why the fluttering mantle of Bacchus? What artistic purposes does it serve? Do the trees interfere with the general plan of composition?

Has the figure of Bacchus grace and beauty? Is the position an impossible one? Why? What resemblance between Ariadne and other of Titian's figures? What is the character of the little Satyr in the center? Do the nymphs enter into the spirit of the scene? How would Botticelli have treated such a scene? Cf. 1611^b, 1612^b, 1613^b. How fundamental is this difference? To what is it due?

No. 4129^b — Alphonso d' Este and Laura Dianti.

From the collection of Charles I of England. Laura Dianti, the daughter of a poor artisan, is believed to have been Alphonso's second wife. It is known that Titian painted a portrait of her which Vasari praises highly, and the name has been given to this work because of its excellence and the supposed resemblance of the man's face dimly seen in the background to Alphonso.

No. 4130^b — Flora.

Canvas, life size. Owned in the 17th century by the Spanish ambassador in Amsterdam. It has been hurt by cleaning and repainting.

Is there here more than an accidental resemblance? Is the type found elsewhere in Titian's pictures? What portrait character is there in 4129^b? How does it differ from the "Flora"? Does the introduction of the two mirrors offer an interesting problem to the painter? The man's head? Which is the more artistic *motif*?

Note the painting of the hair and the drapery.

Does Titian emphasize the intellectual or the physical side of life? Are these pictures typical or exceptional?

No. 4131^b — The Entombment.

Canvas. Painted about 1523 for the Gonzaga family. It passed in 1629 from the Mantua collection to that of Charles I, thence to Louis XIV. The color shows much of Giorgione's influence and heightens the pathos of the scene.

Is this more or less distinct in outline than most of Titian's works? Is this an advantage? Why has he chosen to shade so heavily the face of the Christ? What is the effect of this?

Do you discover any remarkable arrangement of lines here? Is the arrangement purely in the interest of narration or naturalness? Is naturalness sacrificed in this arrangement in the interest of anything else?

Do the sky and trees add anything to the spirit of the scene? If so, what?

Is there any extravagance of emotion here? Any lack of it? What face best expresses the sentiment of the occasion? Is that sentiment suggested by anything else than the faces?

No. 4136^b — Madonna of the Pesaro Family.

No. 4137^b — Madonna and Child (detail).

No. 4138^b — Donor (detail).

On canvas, figures over life size. Finished in 1526 after seven years' work. It still remains over the altar in the church of the Frari, for which it was painted at the order of Benedetto Pesaro (4138^b). Kneeling at the left is Jacopo Pesaro, the famous "Baffo," Bishop of Paphos, whose victory over the Turks is here recalled. SS. Peter, Francis and Anthony surround the Madonna.

Where is this scene represented as taking place? What impression is produced by the columns? Why is the Madonna placed at one side? Does that destroy the balance and proper arrangement of the picture? Has any other artist attempted this arrangement? Does it make the picture less stately and impressive?

What is suggested by St. Peter's action and attention?

by that of the standard bearer? Why is the banner introduced? Does it only help to tell a story?

What is the character of the group to whom St. Francis is pointing? Are they subordinated to the main theme or are they the center of interest? What individuality in the faces?

Do the Madonna and Child carry farther the ideal of earlier types? In what ways is Titian's maturing art shown?

How does Titian handle draperies? Is difference of texture evident? Compare 4138^b with 4136^b to see how he painted brocade. Is this the result of carelessness? Cf. Bellini's Doge (2162^b) and early Florentine portraits, 1658^b, 1660^b.

What is the effect of the clouds above? Note the shadows they cast. Are light and shade well studied throughout the picture?

No. 4150^b — St. Christopher.

Fresco on the wall at the foot of the stairs leading from the private apartments of the Doge to the Senate Hall. Painted about 1524 while Gritti was Doge. Venice with its Campanile is dimly seen in the background. It has been suggested that a covert political allusion was intended to the Marquis of Pescara at that time planning to drain the lagoons in order to attack Venice, that a Saint might cross the water successfully, but not a mortal.

Is the story of St. Christopher good artistic material? Is Titian's saint too muscular? Why is he so represented? Is there any suggestion of local occupation in the attitude? Does Titian show unfamiliarity with fresco painting in this work?

No. 4156^b — St. John the Almsgiver.

Painted in 1533 for the high altar of S. Giovanni Elemosinario, Venice. The picture has been disfigured by having its arched top cut off. This unfamiliar saint was bishop and patriarch of Alexandria.

Is this the natural way of representing the benevolence

of a church dignitary? What would the picture have gained by being made more concrete, more elaborate? Are the essential facts brought out? On what is the emphasis laid? Is this in line with Titian's best work?

No. 4660^b — Presentation of the Virgin.

No. 4162^b — Group of Witnesses (detail).

(Old number 3050^b.)

Canvas, 25 x 12 ft. Painted in 1539-40 for the place it now occupies, which was the reception room of the Brotherhood of S. M. della Carità, whose convent is now occupied by the Academy of Venice. For some time it hung elsewhere, the spaces left by the doors being filled by new pieces of canvas. The picture contains many contemporary portraits.

Compare with other pictures of the Presentation: Giotto, 1046^b; Ghirlandajo, 1694^b; Carpaccio, 2248^b. In what respects has Titian surpassed them all? Are there in any of them suggestions of Titian's final success? Does Titian fail to equal them in any way? In which is the story most successfully told? In which most simply? In which is the attention most immediately directed to the central theme? In what different ways is this attention secured? Is there anything to divide the attention in this picture?

What is the effect upon the picture of the long flight of steps? of the handsome architecture? of the group of Venetian senators at the left? What incidents of daily life are introduced? Do they add interest and impressiveness?

Is the landscape like others by Titian? What suggested it? Are the mountain forms natural?

In what sense is this a typical Venetian picture? In what way does it differ from a Florentine scene?

No. 4182^b — Danæ.

Four replicas of this subject with but slight variations are found in Naples, Madrid, St. Petersburg and Vienna. All seem to be originals, though students may have finished the examples

at St. Petersburg and Vienna. The copy, now in Naples, was probably the one seen and praised by Michelangelo, when he visited Titian at his apartments in the Belvedere during his stay in Rome in 1545. The copy in the collection of the Prado was painted in 1554 at the order of Philip II of Spain. The dates of the others are not known.

SELECTED WORKS.

- 4126^b . . . London — National Gallery. Madonna with St. Catherine.
4127^b . . . London — National Gallery. Bacchus and Ariadne.
4129^b . . . Paris — Louvre. Alphonso d' Este and Laura Dianti.
4130^b . . . Florence — Uffizi. Flora.
4131^b . . . Paris — Louvre. The Entombment.
4136^b . . . Venice — Frari. Madonna of the Pesaro Family.
4137^b . . . Madonna and Child, detail of 4136^b.
4138^b . . . Donor, detail of 4136^b.
4150^b . . . Venice — Ducal Palace. St. Christopher.
4156^b . . . Venice — S. Giovanni Elemosinario. St. John the Almsgiver.
4160^b . . . Venice — Academy. Presentation of the Virgin.
4162^b . . . Group of Witnesses, detail of 4160^b.
4182^b . . . Vienna — Imperial Gallery. Danæ.

Lesson 4.

PORTRAITS AND LATE RELIGIOUS PAINTINGS.

Outline for Study.

a — Titian's Portraits.

The place of the portrait in art; its late development in Italian art; the artist's opportunity and limitations.

The portrait in sacred scenes; Titian's measure of success in the Pesaro altarpiece and the Presentation.

Titian's portraits of women; freedom of idealization; rich costume a handmaiden to his art.

Portraits painted "*in absentia*": Francis I, Isabella d' Este, Empress Isabella.

The romantic quality of Titian's early portraits; his appreciation of masculine qualities and success in portraying men; his power of characterization.

b — Great Religious Paintings of Titian's Later Life.

The great Ecce Homo of Vienna; other similar representations of Christ. The Pilgrims at Emmaus; altarpieces at S. Salvatore.

Somber character of much of this later work, its lack of repose; change in color scheme.

Titian's last work, the Pietà; its dramatic power and emotion.

The master's honored death.

c — Quality of Titian's Art.

The great volume of Titian's work, its uniform excellence; masterpieces destroyed by fire.

The solidity of his work; perfection of technique and freedom from extravagance; his untiring industry.

Titian's appreciation of the "pride of life"; lack of the highest spiritual qualities; his virility and balance.

Topics for Further Research.

The Venetian lady of the sixteenth century. (Yriarte: *La vie d'un Patricien*).

Aretino, "founder of modern journalism." (Benson: *Taine, Florence and Venice*.)

Spanish Kings as art collectors; the Prado and its treasures.

Questions on Special Pictures.

No. 4134^b — Jacopo Soranzo (Soranzio).

A wealthy patrician who, it is said, secured the office of procurator in 1522 by a large payment of gold. He wears here the crimson robe of office.

Is it the dignity of the office or the character of the man that is the first impression from this portrait? How has the artist centered attention on the face and away from the handsome robes? What qualities of a good portrait are in this picture?

No. 4155^b — Portrait of Aretino.

Titian painted the portrait of his friend no less than six times. This one was done in 1546 for Aretino to present to Cosimo de' Medici. Aretino complained that had Titian expected to receive a few more *scudi* for the work, he would have taken more pains with the satins and velvets.

Why has Titian slighted the dress? Does it indicate carelessness? Has it spoiled the portrait? Is Aretino's intellectual ability well brought out? Has Titian suggested the disagreeable traits in his friend's character? What is the painter's liberty in such matters? Must portraiture always be pleasing? In what sense can it be?

No. 4157^b — La Bella.

This celebrated work, together with a number of others from Titian's hand, among them the *Venus of Urbino*, recalls

strongly the features of Eleanora Gonzaga, Duchess of Urbino, whose portrait as an older woman Titian painted in 1537. The costume combines purple brown velvet with peacock blue brocade, and the entire work is a marvel of softly gorgeous color.

What station in life does this lady occupy? Is this indicated by her dress alone? Is there a marked difference in this respect between this picture and the Flora (4130^b)? Why should the rich costume be painted with more detail here than in 4138^b, or 4155^b?

Has this the vital quality of a portrait from life? Might this same quality be found in a "fancy" picture, an idealized portrait?

Does this differ in any essential respect from Titian's portraits of men? Is technical skill, the painter's art, more evident here?

No. 4158^b—The Physician Parma.

Both Morelli and Berenson pronounce this an unquestionable work of Titian's earlier period. Cook however endeavors to place it on Giorgione's list. Nothing is known as to its origin.

No. 4165^b—Howard, Duke of Norfolk.

This name, which has been popularly connected with this portrait, has apparently no basis in fact, and is retained merely for convenience. The work belongs to Titian's middle period.

What qualities have these portraits in common with the earlier ones, 4105^b, 4108^b? Are the differences in the men themselves, or in the artist's treatment?

Are there suggestions of national physiognomy to account for the naming of 4165^b?

Is there the same force of character and decision in these two men? How has Titian expressed that fact? Are high breeding and aristocracy evident? Is this characteristic of Titian? Does he sacrifice other things to it? Are his portraits perfunctory?

No. 4166^b—Portrait of Titian.

One of the finest portraits extant of the artist. A later one painted in 1562 is in the Prado. The hands and left arm are

unfinished, showing in an interesting way the master's methods of work.

What gives the sense of life and vigor to this portrait? Is there the placidity of successful age in the face? Is there self-consciousness?

What character has this man? Is the character in keeping with his work as we have studied it?

No. 4168^b — Pope Paul III

Painted during Titian's visit to Rome in 1545. A triple portrait of the pope with his two grandsons, which for some reason was never completed, is also in the Naples Gallery.

Compare with Raphael's popes, Julius II and Leo X. Which painter had the better opportunity? Which has more carefully studied the character before him? In which picture is there the least accessory detail? Is any one an unsympathetic portrait? Is the reverence due the Holy Office evident?

How does this compare with Titian's other portraits? What is worthy of note in Titian's painting of the hand?

No. 4169^b — Lavinia bearing a Salver of Fruit.

In this picture in the Berlin Gallery and a similar one of Salome in the Prado, the familiar features of Titian's daughter have been freely treated and idealized. A portrait of Lavinia as a bride is in the Dresden Gallery.

In what sense is this not a portrait? What different treatment would a portrait require? Compare with the portraits just studied. Is this sort of treatment more satisfactory than portraiture as a work of art? Does it offer more opportunities to the artist?

No. 4172^b — The Great Ecce Homo.

Canvas, 12 x 8 ft., figures less than life size. Painted in 1543 for Giovanni d' Anna, son of a Flemish merchant. The features of Aretino are given to Pilate, the youthful Lavinia is seen near the center, while the horseman at the right is thought to be a member of the d' Este family.

Is this picture full of dramatic action? Where does the interest center? How successfully is this accom-

plished? Is this a customary grouping? Has Titian used a similar arrangement elsewhere?

Is the figure of Christ a pathetic one? a majestic one? What is the interpretation of Pilate's attitude? Why is he represented with Aretino's features? Was it a compliment to his friend?

How realistic is this scene? What details are introduced for that purpose? Does it carry the spectator back to the event itself? How does it compare with the Entombment in that respect?

Is it an imposing picture? an impressive one? Is it great technically? by reason of its dramatic emotions?

No. 4176^b — Charles V at Mühlberg.

This life-size portrait of the great Emperor was painted during Titian's first visit at Augsburg in 1548, to commemorate the victory of the Imperial over the Protestant forces the year before. The Elbe is dimly seen in the distance, the sky, a deep crimson at the horizon, is warmly lighted, serving to set off to the full the martial figure. "It is the first, as it is the greatest, of the vast equestrian portraits of monarchs by court painters."

What advantage has such a portrait over one of the ordinary kind? What limitations does it impose on the artist?

What gives the sense of command, of majesty to this picture? Is the horse obtrusive? In what way does it contribute to the success of the piece? Might the lance have been omitted? Why does Titian so often mass his trees on one side of the picture? What is the effect here?

What is the character expressed in the Emperor's face? Is there anything to indicate that Titian has idealized it? Why is he represented as alone? Would an army in the distance add vividness and reality? Has Titian suggested in this a character trait of Charles V?

No. 4185^b — Christ Crowned with Thorns.

Long in S. M. della Grazie, Milan, now in the Louvre. The color is extremely rich, but has almost the effect of monochrome. A similar picture is in Munich.

What gives the agitated appearance to this group? Is it the action alone? What remarkable effects of texture and material in this work?

How is the attitude of the Christ figure to be explained? Compare the Christ with that of the Ecce Homo, the Tribute Money. Why the change of type? What is gained? What element of immobility in this disturbed scene? What is intended by this contrast?

No. 4198^b — The Deposition.

On canvas, 12 $\frac{1}{2}$ x 11 $\frac{1}{2}$ ft. Begun in 1576 for the Franciscan monks of the Frari, in exchange for a burial place in their church. Some difficulties arose and Titian was eventually buried in Cadore. The aged artist in his 99th year was still at work upon this picture at the time of his death. It was "reverently completed" by Palma Giovane.

What are the figures on either side of the niche? What effect have they upon the composition? upon the meaning of the picture? What contrast do they afford to the central theme?

What is unusual in the arrangement of the central group? In what way is the tragedy of the event expressed? Compare with Michelangelo's last work.

But a very inadequate idea of this wonderful work of Titian's last years can be obtained by one who has not seen its color. Dark, subdued, almost monochrome in effect, there is still in the gray green of the masonry and the sculptured lions' heads, in the deep green and purple of the robes of the Magdalen, a well-nigh indescribable sensuous impression which adds tenfold to the pathos and poignancy of the tragic scene, making this one of the very greatest of this great master's works.

General Questions on Titian.

In what ways does Titian's art show the influence of Giorgione? Is it by way of imitation? Does he use landscape in the same way? How important an element is that in his art?

In what spirit does Titian treat the Madonna theme?

In what pictures is the devotional spirit supreme? Is he a religious painter? Is this a limitation on his art?

How strong is Titian's feeling for beauty of face and form, for fullness of life? What artist has surpassed him in these respects?

What phase of life does Titian treat most sympathetically, most powerfully? Was he narrow in his sympathies? Was his range limited?

What role does the technician play in his work? Does he select subjects with a view to their technical difficulties? Cf. Correggio. Was this because of technical inability?

What direction does his art take in later life? Are there signs of deterioration? Is the virile side of life emphasized at the expense of beauty? What compromise does Titian make between the actual and the ideal?

SELECTED WORKS.

- 4134^b . . . Venice—Academy. Portrait of Jacopo Soranzo.
- 4155^b . . . Florence—Pitti. Portrait of Aretino.
- 4157^b . . . Florence—Pitti. La Bella.
- 4158^b . . . Vienna—Imperial Gallery. The Physician Parma.
- 4165^b . . . Florence—Pitti. Howard, Duke of Norfolk.
- 4166 . . . Berlin—Old Museum. Portrait of Titian.
- 4168^b . . . Naples—National Museum. Pope Paul III.
- 4169^b . . . Berlin—Old Museum. Lavinia bearing a Salver of Fruit.
- 4172^b . . . Vienna—Imperial Gallery. The Great Ecce Homo.
- 4176^b . . . Madrid—Prado. Charles V at Mühlberg.
- 4185^b . . . Paris—Louvre. Christ crowned with Thorns.
- 4198^b . . . Venice—Academy. The Deposition.

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Number Fifteen.



Giorgione and the New Art.

BY H. H. POWERS, PH. D.

To understand the meaning of Giorgione and his place in Venetian art we must briefly recall the work of his predecessors and the condition of art as he found it. Of the earliest Venetians it is hardly necessary to speak in detail. The beginning was not unlike that of other Italian schools. As Venice begins to be conscious of independent life and impulses her scarce perceptible innovations are based on much the same foundation of conventional mediæval art, which for lack of a better name and in oversight of its local peculiarities we call byzantine. There is the same flat background in gold or blue, the same attention to frame and decorative accessories, the same stereotyped forms and expressionless faces which, in contrast with the greater naturalness and expressiveness of the later art with which we are familiar, has given an impression of uniformity to a really diversified art. The earliest Venetian departures are not impressively prophetic. The altarpieces of the Venetian primitives are huge, cumbersome affairs with monumental thrones and rich but impossible draperies, but exceedingly little expression of countenance or suggestion of reality and life. To one familiar with a Giotto, the paintings of an Antonio Vivarini or the Muranese cut a sorry figure. The attitude is not one of protest or revolt against byzantine conventions so much as that of enthusiasm for the byzantine spirit and desire to advance further along this line. Such is the meaning of even the great Crivelli. There is no effort to make the Madonna vividly human or to exploit the possibilities of incident or human sentiment as in the work of Giotto. The stiff setting is willingly retained; the faces are neglected or

unconsciously caricatured; the mediæval medley of painting and relief is grotesquely continued. But the fabrics are enriched, still life in color is introduced or developed and the glory of Venetian color is distinctly begun.

John Bellini lifts Venetian art to a higher plane, establishing new ideals for art, and in his long life of unremitting industry and exceptional unity of purpose, approaching very near to their complete attainment. Concerned as we instinctively are, primarily, with human beings and sentiments we are struck with the immense advance of this artist's mature work over both the work of earlier artists and his own earlier work. Now for the first time the Madonna is not only real and human, but she expresses at her best the great meaning of the madonna theme in art. The deep earnestness, the larger power of sympathy, the fuller reserve and self restraint, the memory of sadness which has left not bitterness but soul enlargement, all that Christianity with its age-long travail has meant to the race and has wrought out in it, this mystery of meaning in the human face has nowhere better manifested itself in art than in Bellini's Madonna of the Trees or the Madonna of San Zaccaria. In softening and humanizing the traditional attitudes the artist, though less successful than in facial expression, was still memorable in his achievements. This is especially noticeable in the Madonna of San Zaccaria. Seldom have figures stood more gracefully or in more beautiful repose than in this wonderful picture. Only the child, that stone of stumbling to all the Christian artists, baffles his skill.

The spiritual and human qualities of this great artist's work are scarcely more striking, however, than his contributions to the sensuous side of art. His early pictures are strangely lacking in sensuous charm. The figures are hard outlined and ill colored with nothing of studied

harmony or modulation. At the other end of his career, however, he stands a consummate master of color and shadow. The Madonna of San Zaccaria is one of the most delicate harmonies in the strong, rich colors which the Venetians love, and these colors are blended by means of shadow masses in a way that leaves little for any subsequent painter to accomplish. Along this most important line the development of Venetian art is complete.

But a second view of John Bellini's work is quite as impressive in an opposite way. With all his innovations he remains astonishingly conservative and old-fashioned in spirit. This is seen among other things in the build or construction of his picture. First of all we note their absolute symmetry. The Madonna always exactly faces us as does the throne on which she sits, and even the architectural niche in which it is placed. On either side stand saints, exactly equal in number, height, sex and even in attitude and expression. A favorite arrangement is to have a female saint on either side facing the enthroned Madonna, and beyond them a male saint a little taller and facing somewhat outward. Even the trees, when introduced, are exact mates in both size and position.

Having noticed this peculiarity of the older art, it is easy to find others. The attitudes, so modern in their ease and grace, are mediæval in their essence. The Madonna of San Zaccaria tips her head precisely as in the byzantine paintings, only with more softened lines. The figures on either side are in attitudes known for centuries, only more relaxed and restful. The child retains the mediæval stiffness, almost unmodified. These facts are significant. The painter was conservative in instinct and felt no other impulse than to transfigure the older art without altering its essential aim or character. To him the deep religious spirit of the older art was the only true one. It had only been insufficiently expressed. The

whole cast and build of traditional painting was essentially correct. It merely required greater skill in execution. Modern in method, he is an ancient in conception and sympathy.

It was reserved for the mysterious Giorgione to make the transition in this deeper and more vital sense. Born of uncertain parentage, apparently a waif in a small Venetian town, even his very family name unmentioned in the single autograph which preserves his nickname to us, his early death and the untoward fate of most of his paintings, complete the mystery of his existence. Yet no artist has made a more certain place for himself than he, or left a profounder influence on art. Gifted with unrivaled subtlety of perception and the most exquisite of fancies, the methods and purposes of the older art are to him as though they were not. He not only does not follow them as did Bellini, he seems not even to know of their existence. This, too, in spite of the fact that he began with conventional themes and treated them in a superficially conventional way. Such is the impression derived from a glance at the Madonna of Castelfranco, the proud possession of his native town and the only extant work from his hand which can read its title clear in absolute documentary evidence. This beautiful work at first looks even less modern than the best of Bellini. The Madonna sits as usual, enthroned in state, a saint on either side and the whole facing us and with little effort to modify the conventional attitudes of the attendant figures. The child is hardly more human than Bellini's. The Madonna herself, though different and exquisitely beautiful in her delicate and refined feeling, is hardly a new creation or altogether superior to the Madonna of San Zaccaria painted in the same year. So far the great pupil might seem to be emulating and hardly surpassing his master.

But with all these parallels and resemblances there

are differences, arbitrary enough at first sight, but so much the more significant as revealing the artist's untrammelled choice. The Madonna is set much higher than in other pictures, and correspondingly reduced in scale. The attendant saints stand low against a background of wall, above which is seen an extensive landscape which is little interrupted by the slender figure of the Madonna. In a word, this picture is a landscape, and by an amazing innovation the Madonna is enthroned out of doors, the throne backing against the open view, with no architectural framing, nothing whatever to explain its improbable position. Lower the throne nearer to the level of the pavement, carry up the wall and build it out into symmetrical architecture and you have the traditional madonna consistent and complete. Why this inartistic perching of the figure, this inexplicable enthronement on the top of a garden wall and this pavement which recalls a church which is not there? But one answer seems possible. Giorgione was commissioned to paint a madonna and accepts the commission, nothing loath. But his real interest is in certain artistic aspects of nature which he has been the first to perceive. He wants a landscape background instead of the formal architecture of Bellini. It does not occur to him that such a background is wholly inappropriate for a throne, or if it does, this is something regarding which he is not free to choose. He obliterates the architecture merely to put in the thing he cares for. And having done this, he lowers the saints for the same reason. The picture with all its beauty is a grotesque compromise between time-honored tradition and the new impulse which from this time on masters all his work.

Having discovered the artist's true animus it behooves us to inquire what Giorgione found in nature and what kind of landscapes he paints. For this we may well enlarge our field of observation. Of the half dozen

other paintings, reasonably identified as the work of Giorgione, at least three are essentially landscapes, the Picnic (*Fête Champêtre*), the Tempest and the Three Philosophers. These all have prominent figures which are represented with much care and present problems of special interest, but in all the nature setting is paramount and gives the main character to the picture. Considering these like the Madonna, with reference to this special feature, what do we find that is new or significant? It should be remembered first of all that the question is in its nature hard to answer. It is easier to feel it than to state it. It is much easier to put into words our impressions about faces than our impressions about nature, simply because we are more in the habit of doing so and correspondingly better trained. It is none the less worth trying here.

In general way, the whole thing is new. We are not unfamiliar with these semi-landscape pictures in the Venetian art but so vague are our notions of chronology that we seldom inquire who started the fashion. The fact is that we meet them here essentially for the first time. Bellini's pictures painted before this time give us a fair idea of the attainments of the Venetians in landscape up to this time. The trees in the picture already referred to are chiefly interesting as indicating the artist's ignorance of nature and lack of feeling for it. The narrow strips of quasi landscape on either side of the Madonna of San Zaccaria are about the limit of Bellini's landscape art. What do they amount to? Their sole purpose is to make plain to the spectator the presence of windows in the elaborate architecture which it was the artist's delight to build about his pictures. The trees exist for the sake of the windows. In Giorgione's art the windows exist for the sake of the trees; nay, rather, for their sake windows and architecture are abolished altogether. Giorgione is therefore to be credited, not merely with a spe-

ciality in landscape, but with the very existence of landscape in Venetian art. Nay, more; in his art alone landscape is paramount, the figures being almost as accessory to it as in the work of Corot.

But a mere personal interest in out-door nature would not have sufficed to commend landscape painting to Venetian artists or their patrons. To do this it was necessary that the painter should discover in his theme a new and unsuspected charm and make that apparent in his work. In what does the charm of Giorgione's landscapes consist?

There are essentially two kinds of landscapes. The one is made up of trees, rocks, houses, grass and various other objects which exist out of doors. Nothing is more arid in art than these anatomical landscapes, no matter how comprehensive their inventory or how accurate the representation. They are expressionless, feelingless, utterly without poetical or emotional suggestion. Even if the artist travels far, or draws upon his imagination, to find picturesque combinations of tree and cliff and castle and calls to his aid some poem or legend by the choice of a catchy title, his work has but a superficial and extrinsic charm. The other class of landscapes regard these thingy elements of nature as accessories, mere background on which is cast the moving panorama of atmospheric haze and color, light and shadow, the mobile or inconstant elements in nature to which all expressiveness in the aspect of nature is due. Take an analogy. Why is the human face more expressive than the rest of the figure, say the back? Simply because the features are mobile and are accustomed to so adjust themselves as to express the changing moods of the individual. Hence we have learned to study the face and by suggestion to feel the moods which it expresses. If the features never changed the face would mean nothing to us and we should have no interest in contemplating it.

It is precisely the same with nature. The stones and shrubs and houses do not change or change only inappreciably. They are not interpretive of Nature's moods. But it is precisely these moods which are our chief concern. The difference between rain and shine, between twilight and noon, morning and night, calm and tempest, these in infinite variety are the mood aspects of nature to which our feeling adjusts itself with such delicacy as its character permits. It is hardly necessary to add that as the true portrait is an interpretation of character as expressed in thought and feeling, rather than a mere study of bones and flesh, so the true landscape is an interpretation of Nature's moods, a representation of the changing things which make her smile and her frown a picture of air and light and shadow rather than a mere picture of rocks and trees.

This is Giorgione's discovery in Venetian art. His landscapes are not so different from other landscapes as regards their background of common things, but the veriest novice feels the difference. Take the landscape background of the Madonna of Castelfranco. There is nothing particular about hill or tree or building. This body of nature is wholly ordinary. But the soul of nature is there, the atmosphere that blends and dims all objects, the play of shadow and of light. It is instinct with feeling and poetry. Or again the Three Philosophers. The dark masses are apparently composed of rock and foliage but it is surprising how little we can make out of either. The shadow which these things cast means far more to Giorgione than the things themselves. The mystery of shadow, the elusiveness and thrill of light, the soft harmonies of color, these are to the mystic poet of Venice an inexhaustible inspiration. The commonplace things of out-door nature are to him the mere stage on which these intangible spirits disport themselves in the great panorama.

Of these spiritual elements there is one that Giorgione woos with especial success and makes the chief vehicle of his thought, namely shadow. A glance at his pictures will show that he has not hesitated to invoke them quite beyond the measure of nature. Take again the Three Philosophers. It is apparently a scene in broad daylight, yet the cliff on the left and the foliage on the right cast shadows so dense that all detail is lost in their impenetrable gloom. Even the tree, outlined against the clear sky, is without modeling or markings, a silhouette blackened in its own shadow. These dense shadows, devoid of transparency, characterize his work throughout and give to it that mystic suggestion so woefully lacking in the photographic renderings of nature by some of his would-be imitators.

Turning now from landscape to figures, it is clear that this conjuring with shadow is still a principal resource. Notice the faces of the two standing philosophers, the dark silhouetted mass of hair which so sets off the clear countenance of their sitting companion. Notice, too, the face of the shepherd in the Tempest, and above all the faces of the two young men in the Picnic. And now that we have noticed these shadows we shall have no difficulty in noticing the great weight and contrast of the shadows used in modeling. Notice the legs of the shepherd or the outlines and shadows of the nude figures in the Picnic. In these mysterious shadow masses Giorgione's figures dwell under conditions of heightened suggestion which give them an incalculable mood-creating power. There is a poetry and a mystic spell about his creations which has been felt by all beholders for four hundred years. The Three Philosophers have an indescribable power over the imagination, a power in which person and nature conspire together and which with all its magic is utterly unobtrusive and devoid of sensationalism.

Passing from these composite pictures to his far-famed portraits we note the close kinship between the two. The doubtful Shepherd Boy, a masterly imitation in form and spirit if not an original, admirably illustrates this new manner. The face has no outlines, not even perfectly outlined features. Through heavy masses of enveloping shadow is dimly seen this exquisite face whose dreamy beauty is one of the truest of art's inspirations. It would be difficult to overestimate the loss in emotional power which this picture would suffer if the shadow were banished and the features brought out in scientific exactness.

This shadow art once mastered, it serves purposes at first unnoticed. The obtrusive masses of hair which in an artistic fashion compelled him to paint in the Berlin portrait are made almost unnoticeable by the obedient shadows which screen them from our impatient gaze. Everywhere the trivial and accidental hides behind the shadows, leaving the salient and important in clearer emphasis. Shadow thus becomes the great modulator and guide of attention.

But most important of all, perhaps, shadow becomes the solvent or blender of color. No glaring masses of color affront each other with vivid outlines, but under the mantle of shadow they blend in a mystic union. Impossible combinations become easy, harshness becomes softened, and the loud hues of nature are infinitely enriched by the aid of the same great magician. The idyllic poetry and subtle sentiment of Giorgione was not destined to survive him or to become the heritage of Venetian art. The glorious virility and pervasive sanity of Titian's art does not recall the dreamy gaze of the Three Philosophers who listen to the voice of an invisible muse. But the color glories of Giorgione's art become in the work of the great worldling an ever richer and more voluptuous melody, exalting to heaven these

earth-born pleasures of sense. Here at least Giorgione's influence was enduring and there are none to dispute his sway.

It is ungracious as it is unprofitable to dwell upon the shortcomings of so great an artist, so true a son of inspiration. We are not easily reconciled to the half-and-half work of the Madonna of Castelfranco, beautiful as are its component parts. Deeper still is our protest against the incredibly bad taste with which he mingles nude women with gaily dressed young men, a fault which even the marvelous beauty of face and figure cannot make us forget. Finally, it is not without regret that we note the complete disappearance of the deep religious spirit which had given to his master the noblest inspirations. The inevitable day has come, and art has slipped the leash of religious control and claims the world for its parish. Its appeal is more universal and eternal but less cogent and intelligible than when confined to the narrow channel which hems the current of common life. But the change was inevitable and the sacrifice worth while. The Christian art had outgrown its theme. Who wants more madonnas? Certainly not those who care most for those we have. Let us be thankful that he who first cut loose from the spiritual tutelage of the church was so deeply conscious of the spirit that dwells in nature.

Special Bibliography.

Number Fifteen.

Allen, GRANT. **Venice (Historical Guides).** N. Y., Wessels, 1900. \$1.25.

Berenson, BERNHARD. **Lorenzo Lotto; an Essay in Constructive Criticism.** Ill. N. Y., Putnam, 1895. \$3.50.

Although this book was mentioned in Special Bibliography Number Seven we cannot refrain from reminding the student again of its very great value as an exhaustive study of a painter of whom little has been written.

Blanc, C. **École Venitienne.**

This volume of *Histoire des Peintres* contains long articles on minor painters of whom we find but scant mention in the English language. This work may be found in numerous public libraries that contain little if any Italian literature, so is almost our only source of information regarding certain artists.

Holborn, J. B. STOUGHTON. **Jacopo Robusti, called Tintoretto.** **Great Masters in Painting and Sculpture.** Ill. London, Bell, 1903. \$1.75.

This volume takes the form of an essay rather than a biography.

Jackson, FRANK HAMILTON. **Intarsia and Marquetry.** Ill. N. Y., Scribner, 1903. \$2.00.

A history of the art with numerous descriptions, and carefully selected illustrations. It is one of a series of books for craftsmen.

Knackfuss. **Künstler-Monographien.** **Paolo Veronese.** **Tintoretto.** N. Y., Lemcke & Buechner. \$1.50.

Martinengo Cesaresco, COUNTESS EVELYN. **Lombard Studies.** N. Y., Scribner. \$3.50.

Essays written in an easy, interesting manner on Lombard scenery and customs of today, together with some account of the history of certain old families.

Oslar, W. ROSCOE. **Tintoretto.** **Great Artists Series.** N. Y., Scribner, 1879. \$1.25.

Stearns, FRANK PRESTON. **Life and Genius of Jacopo Robusti, called Tintoretto.** N. Y., Putman, 1894. \$2.25.

The student when first entering this field of study is perplexed on finding so little biographical material on the Venetian painters after Titian and Giorgione. Mr. Stearns' work, written before interest in the history of art had become widespread, is somewhat lacking in orderly arrangement and classification; but it is a contribution to the subject for which the reader may feel sincerely grateful.

Taine, HENRI. **Italy: Florence and Venice.** N. Y., Holt. \$2.50.

Uniform with Rome and Naples.

Wiel, ALETHEA. **The Story of Verona.** London, Dent, 1902. \$1.50.

Yriarte, C. **Paul Veronese.** **Les Artistes Célèbres.** Paris, Librairie de l'Art. 1888.

Lesson 1.

The term Venetian School includes not only painters born and educated in the city of the lagoons, but those of the provinces of Venetia, Emilia and Lombardy, whose style was modeled on Giorgione and Titian, although retaining some characteristics of the earlier local schools.

PALMA VECCHIO (elder).

(Jacopo d' Antonio Palma.) 1480?-1528.

Outline for Study.

Palma's birthplace; local traits in his paintings.

His artistic education; relationship of his art to that of Giorgione and Titian; the common fund from which they drew.

Palma's early or Bellinesque manner.

St. Barbara, the masterpiece of his Giorgionesque or developed period; vigor and brilliancy of his work; its lack of subtlety.

His third or blonde manner; the Three Sisters; Jacob and Rachel.

Palma's ideal of female beauty; his responsiveness to the sumptuous character of Venetian life; his distinction as a portrait painter.

Palma's development of the "Santa Conversazione" (Holy Conversation) theme.

Contradictory estimates of his influence on Venetian painting; his pupils.

Topic for Further Research.

Local and independent schools included under the general name Venetian School. (Nineteenth Century magazine, 1890, v. 28, November, 786-800.)

Questions on Special Pictures.

No. 4202^b — Santa Barbara.

Central panel of the altarpiece, painted, 1515, for the com-

pany of Venetian Artillerists whose patron saint she was; the figure is over life size. At the sides are other panels containing full-length figures of St. Anthony and St. Sebastian, St. John Baptist and St. Dominic. Above, in a lunette, is a Pietà.

What symbols identify the saint? Is martyrdom suggested by her bearing and expression? Is the idea of martyrdom made more pathetic and impressive by representing the saint in the full enjoyment of strength, beauty and luxury?

Is there a psychological resemblance between this and other women in Palma's pictures? A physical resemblance? Is the type suited to a religious subject?

Compared with other pictures by Palma does this indicate superior mastery?

No. 4205^b — Madonna enthroned with Saints.

(St. Lucia and St. George.)

Is the space agreeably filled? How does it compare in that respect with 4230^b? Has Palma always a sense of pictorial fitness?

Is there a center of attention? Cf. 4215^b. What does St. Lucia offer the Child? Are the accessories necessary to a full interpretation? Are they disturbing?

Is there a dramatic tendency? Is it spectacular? Is the movement of the group free? graceful?

Does the dignity imposed by religious restraint add to, or detract from, the charm of a picture?

No. 4210^b — Three Sisters.

Painted 1525, on wood, 3 x 4 feet. Formerly in the Casa Contarini, Venice. The best example of Palma's blonde manner.

What value has this group as an interpretation of character? Cf. 4229^b. As an exponent of the times? As a type of beauty? As pictorial composition? As a representation of textures? Cf. 3526^b. Is it characterized by naturalness? refinement? subtlety? Does the type of hand recur in Palma's pictures? Is the background disturbing? Cf. 4215^b.

No. 4212^b — Jacob and Rachel.

One of the many paintings formerly ascribed to Giorgione. Now recognized as an example of Palma's latest manner.

Is this designed in the spirit of Scripture narrative? Where has the artist given free play to his imagination? What anachronisms are there?

Does the distribution of light tend to confusion? Why does the eye pass smoothly and unchecked over the scene? Is this true of other pictures by Palma?

What other painters have treated foliage in this manner? What evidence of close study of nature? Are there any violations of nature?

No. 4215^b — Santa Conversazione.

"Holy Conversations" were among Palma's favorite themes. This picture was discovered in private possession in Venice during the winter of 1900-1901. It was carefully cleaned and is now one of the most enjoyable examples of Palma's work in the Academy of Venice.

How does this picture differ from 4205^b in subject, sentiment, treatment? Is one better suited than the other for a church picture?

Who is the figure on the right? Is the sack against which he rests a religious symbol? Does this picture suggest Titian's influence? Cf. 4136^b.

No. 4225^b — Portrait of a Young Lady.

One of the numerous examples of Palma's portraits of Venetian beauties.

No. 4229^b — Ariosto.

Formerly ascribed to Titian. It is certainly not his work and almost as certainly not a portrait of Ariosto, its traditional title. A recent writer has endeavored to identify it with Prospero Colonna, an Italian warrior of high birth belonging to this period. (See Magazine of Art, 1893.)

Are these portraits similar in modeling? in handling of drapery and contours? in strength and vitality? in character expression? in poetic conception? How do they resemble and how differ from 4210^b?

General Questions.

Has Palma treated landscape and figures as equally important elements?

Do his draperies indicate an interest in textures or merely in effects of light and dark?

Is his composition spontaneous, unaffected or does it suggest study of scientific arrangement? Does he skillfully fill the space at command?

What is the general character of his landscape — of foliage?

Are his people serious, absorbed in the ostensible object of interest?

Do the proportions of Palma's figures differ from those of contemporary painters? Are his types refined?

How can the portrait be distinguished from the idealized or generalized face?

SELECTED WORKS.

- 4202^b . . . Venice — S. M. Formosa: St. Barbara.
4205^b . . . Vicenza — S. Stefano: Madonna Enthroned.
4210^b . . . Dresden — Gallery: Three Sisters.
4212^b . . . Dresden — Gallery: Jacob and Rachel.
4215^b . . . Venice — Academy: Santa Conversazione.
4225^b . . . Vienna — Imperial Gallery: Portrait of Young Lady.
4229^b . . . London — National Gallery: Ariosto (questioned).

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Gilbert *Landscape in Art*. 337-339.
Heaton *History of Painting*. 160.
Kugler *Italian Schools*. v. II. 563-567.
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294-297; v. II. 16-19; 27-32; 38-45; 239-241.
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Woltmann and Woermann. History of Painting. v. II. 604-
608.

LORENZO LOTTO. 1476?-1555?

Outline for Study.

Evidences of Lotto's training under Alvise Vivarini.

Lotto's wandering life; the varied influences under which he was brought and his responsiveness.

• Visit to Rome; resemblances in his work to Raphael's; to Correggio's.

Intimacy with Palma Vecchio.

Lotto's residence in Bergamo, 1513-1525; great altarpieces of this period; the intarsia work of Santa Maria Maggiore; development of Lotto's individuality.

Religious temper of Lotto's work; his sensitiveness and his poetic temperament; the fantastic element.

Psychological interest of Lotto's portraits.

Topics for Further Research.

Venice the intellectual and reform center of Italy in the early sixteenth century.

The Council of Trent and the Counter-reformation.

Intarsia; its relation to engraving.

Questions on Special Pictures.

No. 4230^b — Madonna with Saints.

Canvas, 17 feet in height. Completed 1516 for San Stefano, Bergamo, by order of Alessandro Martinengo, grandson of the great General Colleoni. In 1561 it was transferred to San Bartol-

ommeo where it now hangs. Three panels of its predella are in the Gallery at Bergamo: the tympanum is in private possession.

The two saints at the left are portraits of Alessandro Martinengo and his wife Barbara.

Account for the intensity of emotion. Are all of the worshipers animated by one thought, or is this a varied character study?

What effect have the attitudes of Mother and Child? Is there any suggestion of the fantastic? Is the act of the little angels in the foreground appropriate? By what device or devices have the restless movements of the figures been counteracted? How have depth and air been obtained?

Did Lotto revert to earlier Venetian traditions in his treatment of this theme? Are the decorative accessories common in contemporaneous Venetian art? In Giovanni Bellini?

Cf. 4205^b. Which is the more inspired composition?

No. 4240^b — Adoration of Shepherds.

On canvas. Figures half the size of life. There is a tradition in Brescia that this picture came from Treviso. The shepherds are probably portraits.

What suggests divinity in the Child? Does the picture appeal to us because of its revelation of the artist's character, its intrinsic charm, its elevated theme or for some other potent reason?

What proofs of portraiture are here? Does the picture gain or lose in artistic interest thereby? Why do the angels lay hands upon the shepherds? Why are they smaller?

What picturesque accessories give the picture a modern air? What details take from the breadth of treatment?

Is there a spirit of devoutness in this and 4230^b?

No. 4235^b — The Brothers della Torre.

On canvas. Painted 1515 for Niccolò della Torre, a noble-

man of Bergamo. The seated figure is Agostino della Torre, professor in the University of Padua. It has been suggested, for an obvious reason, that the first intention was to paint this single portrait only, and that the figure of Niccolò was an afterthought.

No. 4238^b — Portrait of Unknown Youth.

On wood. 11 x 13 in.

No. 4247^b — Donna Laura da Pola (?).

On canvas, life size. One of Lotto's very best works. It is known that in 1544 he painted the portraits of Messer Febo of Brescia and his wife, Laura da Pola, and there is little doubt that they are the companion portraits now in the Brera.

Are these examples of sound construction in drawing? Are all well placed in the frame? Do they portray character of poetic quality, of refinement? Are they intensely vital? How do they compare in subtlety with 4225^b, 4229^b?

Would they be as interesting if the dress were less elegant? What is the significance of the book? Are they mere naturalistic studies? Has the artist infused into them his own individuality? Or has he been attracted by a trait common to all? Is there a resemblance between Donna Laura and his idealized faces in 4230^b, 4240^b?

Has the painter sacrificed breadth and quietness to his fondness for sparkling lights?

No. 4249^b — Three Ages of Man.

The authorship of this work has long been a matter of dispute. Traditionally by Lotto, Morelli would give it to Giorgione and Berenson to the little known Morto da Feltro. This uncertainty of origin, however, need not disturb our enjoyment of the work itself.

What qualities suggest Giorgione? Does the man at the right recall Giorgione's models? Are these heads more or less suggestive of character study than the three unquestioned portraits by Lotto?

Pordenone's real importance as an artist; his ambition, force and facility; rivalry with Titian.

Topics for Further Research.

The Friuli — its topography and history.

Painters of the Friuli.

Questions on Special Picture.

No. 4475^b — San Lorenzo Giustiniani with other Saints.

On canvas: figures in the foreground are more than life size. Painted for the altar of the Renieri family in Madonna dell'Orto, Venice. The saints in front are John the Baptist, St. Francis of Assisi, kneeling, and St. Bernard at his left.

What is the purpose of this assemblage of Saints? Does every one contribute to the meaning of the composition? Is the ascetic type well-marked?

What religious significance in the decoration of the apse? Is perspective correct? What artistic license in connection with the proportions of interior architecture was commonly exercised by painters of this period?

How has the artist avoided stiffness in grouping? Is the group symmetrical? balanced?

Is dramatic tendency properly restrained?

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Lesson 2.

IL TINTORETTO (Jacopo Robusti). 1518-1594.

"The thunderbolt of painting."

Outline for Study.

Tintoretto's self-education; use of antique models; development of scientific methods; the standard he set before himself — "Il disegno di Michelangelo, il colorito di Tiziano"; the measure of his success.

His efforts to obtain recognition; early commission for Sta. Trinita.

Seriousness and religious temper of his work; audacity of his conceptions — their frequent lack of dignity.

Examples in Madonna dell' Orto of Tintoretto's various manners; difficulties in size and shapes of canvas; his ability as a narrator.

His elevated type of womanhood.

Tintoretto's work in Scuola di San Rocco, extending from 1560 to 1578; its volume; its peculiar character — its adaptation to the place; the Crucifixion — its dramatic intensity but lack of concentration; Ruskin's estimate of Tintoretto.

Tintoretto the great scene painter; impressionistic character of his work; his extraordinary power and vehemence; rapidity of execution; inclination toward the colossal; resemblance between Michelangelo and Tintoretto.

Paintings for the Ducal Palace before and after the conflagration of 1577; competition with Titian; the "world-renowned quatrain" in the Anti-Collegio; less inspired work in Sala del Collegio; hampering effect of State commissions; stiffness of his pageant pieces vs. the "rush" of his battlescenes.

The great Council Chamber and its art treasures ;
Il Paradiso — its size, confusion in general conception, beauty of detail.

Tintoretto's use of oil as a medium ; adaptation of color-scheme to his subject ; causes of the darkness of many of his canvases.

Topics for Further Research.

Ruskin as an art critic.

The Battle of Lepanto.

Three centuries of Italian painting — from Cimabue to Tintoret.

Interactive influence of Venetian and Roman art in the sixteenth century.

Art treasures of Venetian churches. (Taine, Florence and Venice, 251.)

Plague-churches. (Grant Allen, Venice.)

Tintoretto's great contemporaries in other countries — Shakespeare, Cervantes, Montaigne.

Questions on Special Pictures.

No. 4305^b — Adam and Eve.

4.7½ x 7.2. One of a series of five pictures referring to the Creation, which were painted for the church of The Trinity, Venice.

Is this idyllic treatment of the episode new to art? What interpretation of the incident is suggested? Is the expression of Eve's face prophetic? Would there be any justification for making it so?

Compare Adam with Michelangelo's Creation of Man, 3810^b. Have these great artists given us a nobler conception of man than of woman? Of what artists is that true in portraiture?

In Tintoretto's Adam is anatomical detail obtrusive? Is it sufficiently indicated to prove accuracy of drawing? Why is this considered one of the most masterly figures in the realm of painting?

How is the sequel of the Fall indicated? Is there any anachronism in the picture?

What other artist has painted foliage with such luxuriance, suggestiveness, variety?

No. 4310^b — Miracle of the Slave.

(Miracle of St. Mark.)

13.8 x 17.11. Painted for the hall of the Guild of St. Mark, 1548-9.

A Venetian Christian, captured by Turks, refuses to pay homage to their deity but prays to the patron saint of his own city instead. By order of the judge torture is about to be applied when the Saint descends from Heaven, shatters the chains by which the prisoner is bound and the instruments of torture. The picture is magnificent in color, — golden and warm. A preparatory study, now in private possession in Boston, was presented by an English lady of rank to Charles Sumner in honor of his anti-slavery championship; and willed by him to a colored man from whose heirs it was purchased.

Where is attention focussed? How is this accomplished? Is the excitement of the by-standers graduated? Is there more than one restful spot in the picture? Is this significant? What use is made of the principle of opposition?

Is the pantomime intelligible? Would better defined racial types have been an advantage?

Has figure drawing offered any difficulties to the artist? What merit in the peculiar background?

Why does the illumination emanating from the Saint exceed other cases of illumination in Tintoretto's paintings?

No. 4312^b — Finding of the body of St. Mark.

While the exact interpretation is not obvious this picture is doubtless an allusion to the story of the disappearance of the body of St. Mark after a conflagration in the church that enshrined his remains, and its discovery within the stonework of the crypt after a long period of fasting and entreaty on the part of the faithful. The Saint is represented here both as alive and as dead.

Interpret the gesture of the standing figure on the left. Of the kneeling bishop. Why should two dead bodies be represented? What connection with the event has the group in the right foreground? How are these figures characteristic of Tintoretto?

How are space and air imparted to the picture?

In this case is the picture justified without an understanding of the legend? What pictures have sufficient reason for existence regardless of the illustrative element?

No. 4313^b — The Marriage at Cana.

About 16 x 21 feet.

Compare 4320^b. Do certain details indicate luxury and splendor? To what is due the impression of homeliness and lowly life? (Compare the banquet scenes of Paolo Veronese.) As illustrations are these two pictures weakened by the inconspicuousness of Jesus? Why? Which are the newly wedded couple?

How successful is Tintoretto's arrangement of a crowd? Has it variety of action, connected movement, has it naturalness and spontaneity, do the figures seem countless? What incidents of light and shadow make this picture interesting?

No. 4315^b — The Annunciation. (Detail.)

Painted for the lower hall of Scuola di San Rocco.

Is this a reverent treatment of the subject? What are the arguments for and against a dramatic conception of the event? Have other artists paralleled this in grandeur, in suggestion of divine power, of dazzling brilliancy?

Are the accessories needlessly sordid for a literal representation? Has Tintoretto been indifferent to beauty and tenderness?

Where is the spectator's point of view as indicated by the tessalated floor? Is this borne out by the figures?

No. 4317^b — The Flight into Egypt.

This picture has been much restored.

What evidences of hasty treatment? What effect have the large, loose forms of foliage upon the figures — *e. g.*, are they dwarfed or devitalized? Is anything essential omitted in these figures—*i. e.*, is the expression of the idea incomplete or unsatisfactory?

What traits are suggested in Madonna? Do the realistic accompaniments detract from the dignity of the event? or add to its interest? What is the character of Tintoretto's landscape in general? Cf. Palma Vecchio, Titian.

No. 4320^b — The Last Supper. (Detail.)

In the upper hall of Scuola di San Rocco. Stearns suggests that the painter may have designed to represent the scene as one might view it in passing through an adjoining room.

How did fifteenth century painters of this subject arrange the figures? How has Tintoretto contrived to bring all the disciples into view? Is emotion expressed as naturally as in Leonardo's Last Supper? Is there any objection to this violence?

Does the Christ here breathe the spirit of divinity? of conscious power? What would have been the effect of a quiet, immobile figure in this group? Compare other representations of this subject — 3337^b, 3150^b, 3005^b, 1722^b.

Are the appointments of the room in keeping with the group? How does this compare in appropriateness as a church picture with Leonardo's Last Supper, or Ghirlandajo's?

No. 4324^b — Group from the Crucifixion.

Painted, 1565, for the Refectory of Scuola di San Rocco. This vast picture, nearly 30 feet in length (of which Christ on the Cross, with the mourning women and disciples huddled at its foot, form but a small portion), is marked by variety of incident and richness of invention but as a composition lacks centralization.

By what artistic devices has this part of the scene been made impressive? Is there a suggestion of a crushing blow? Has the artist fully met the requirements of perfect draughtsmanship? Has beauty been disregarded? Compare with other paintings of this subject. With what measure of success has Tintoretto portrayed pathos and tenderness? Are horror and incredulity overdrawn?

No. 4327^b — Presentation of the Virgin.

14 x 15 feet. A comparatively early work. Originally on the exterior wall of the organ, now in a side chapel.

Has the event gained in impressiveness by this unusual treatment? In what respects is it conventional? Cf. Presentation by Titian, Giotto, Taddeo Gaddi. Have all these artists treated child-life with genuine sympathy?

Where has the artist suggested Oriental or Egyptian life and scenes? Why do vertical lines prevail? Are proportions of the figures normal—*e. g.*, what would be the height of the woman who is half way up the stairs if she were measured by rules of perspective? Apply this test to others in the picture. Is the man in the foreground correctly put together? Cf. dancing figures in Botticelli's "Spring," 1612^b. Is there more decorative detail than is usual in Tintoretto's work?

How is the eye led toward the center of interest? Again compare Titian's Presentation. Which is the more glorious conception, the more graceful in drawing? Which more suggestive of refinement and sentiment? Which has more vitality?

No. 4330^b — The Deposition.

Figures about life size.

Is the conception fully worthy of the theme? Compare with other religious pieces by Tintoretto. Is there an increase in seriousness, in dramatic intensity? Does it appeal to you by its pathos or by some other noble quality? Is there any discordant note?

Is it satisfying and full of meaning in arrangement of light and shadow? What hour is represented?

No. 4334^b — Marriage of St. Catherine. (Detail.)

The room in the Ducal Palace called Sala del Collegio contains four wall paintings by Tintoretto, in which various doges are introduced to sacred personages; on the ceiling, two allegorical figures; elsewhere, decorative figures in *grisaille*.

In Marriage of St. Catherine the doge Francesco Dona is introduced by St. Mark.

Is the design dignified or theatrical? Is there a sense of divinity in Madonna? Why is the Doge indifferent to the sacred ceremony? Is his introduction happily timed? What was the practise of other painters?

Is this St. Catherine type repeated in other works by Tintoretto? by other painters? Is the figure of high artistic interest? Why? How and why are St. Catherine and the Doge differentiated from the others?

No. 4332^b — Bacchus and Ariadne.

No. 4335^b — Forge of Vulcan.

Two of the "marvelous quatrain," occupying the angles of the small room called Anti-Collegio; painted 1578. The pictures are about 5 feet in height. They are on canvas, like practically all other paintings on Venetian walls.

Which nude figures, male or female, has Tintoretto modeled more in detail, invested with more interest?

Does it seem a violation of nature's laws that Venus, recumbent, should be sustained by the air? How do we know that she is moving — by her drapery only? Is her emotion swift, like that of St. Mark in 4310^b? Note the waving, rhythmical arrangement of line in 4332^b.

Is the spirit of Greek art in this picture?

Is the line composition of 4335^b equally suited to the *motif*? What did the beauty-loving artist find to attract him in this subject? Are these muscular figures rude,

destitute of beauty? Is their action rhythmical — *i. e.* are they so posed that their blows will fall alternately, as in actual practise?

Why is Vulcan twisted? Are these figures of undue length? Is that the case with Tintoretto's figures in general? Are his foregrounds ever bare of incident?

No. 4340^b — Portrait of a Procurator.

What indications of age in outward appearance? In character suggestion? Are the evidences, in attitude and hands, of robust condition borne out by the face?

Is this man highly intellectual, delicately spiritual? Is he a typical Venetian? Is subtlety generally characteristic of Tintoretto's work? Cf. 4229^b. Is this in keeping with other paintings by him?

General Questions.

Is there a type of female beauty individual to Tintoretto? How far is its resemblance to the women of Titian, Giorgione, Veronese, fundamental, how far superficial?

Is illumination (proceeding from holy persons) expressed conventionally or is it in line with his general naturalism? Does it seem incongruous?

Is any art principle involved in Venetian indifference to chronological accuracy of costume and accessories — as in subjects taken from the Bible?

Was Tintoretto ever conventional? commonplace? trivial? What resemblance between him and Michelangelo?

Is there anything in his pictures to indicate the beginning of a decline in art?

SELECTED WORKS.

4305^b . . . Venice — Academy: Adam and Eve.

4310^b . . . Venice — Academy: Miracle of the Slave.

4312^b . . . Milan — Brera: Finding of the body of St. Mark.

- 4313^b . . . Venice — S. M. della Salute: The Marriage at Cana.
- 4315^b . . . Venice — S. Rocco: The Annunciation.
- 4317^b . . . Venice — S. Rocco: The Flight into Egypt.
- 4320^b . . . Venice — S. Rocco: The Last Supper: detail.
- 4325^b . . . Venice — S. Rocco: Crucifixion: detail.
- 4327^b . . . Venice — Madonna, dell' Orto: Presentation of the Virgin.
- 4330^b . . . Venice — Academy: The Deposition.
- 4332^b . . . Venice — Ducal Palace: Bacchus and Ariadne.
- 4334^b . . . Venice — Ducal Palace: Marriage of St. Catherine.
- 4335^b . . . Venice — Ducal Palace: The Forge of Vulcan.
- 4340^b . . . Florence — Uffizi: Portrait of a Procurator.

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^b TWO PAINTERS OF THE TREVISANA.

PARIS BORDONE. 1500-1570.

Outline for Study.

Treviso, the birthplace of able artists.

Bordone's individuality.

The charm of his color ; his *chef d'œuvre* — Fisherman presenting St. Mark's ring to the Doge :
his artistic relation to Titian.

Bordone's portraits — their distinctive qualities.

JACOPO BASSANO (Jacopo da Ponte). 1510-1592.

"In the midst of a school celebrated for its love of nature, he was more of a naturalist than all the others."

The romantic mountain town of Bassano and its
School of painters.

Jacopo da Ponte, the first Italian genre-painter ;
his industry and careful study of animals, landscape and still-life ; deficiency in originality and imagination.

Jacopo the honored associate of great contemporary painters ; his fame as a colorist. Wide distribution of his paintings.

Topic for Further Research.

Important paintings in churches of the Trevisan district.

Questions on Special Pictures.

No. 4290^b — Fisherman presenting St. Mark's ring to Doge Gradenigo.

Size 12 x 9.8.

According to the legend, one night when a wild storm was raging at Venice a fisherman, on landing his boat with great difficulty and peril near San Marco, was approached by a man who entreated to be taken to San Giorgio Maggiore as his errand was most important ; arrived there, they were joined by a younger man and the boatman directed to take them to the Lido. In vain he protested that they could not reach there alive : they assured him that it must be done. He then noticed

that the tumultuous waves became calm around his boat. At the Lido a third passenger appeared and they demanded that the boatman should go out to the Castello. On reaching the open sea they met a galley filled with demons who made every hostile demonstration, but the three men confronted them with the sign of the cross and the demons vanished. The boat turned about toward the city, landing the passengers respectively at San Niccolò di Lido and San Giorgio; when he who first entered the boat had reached his own place he said to the boatman; "I have no money, but you should go to the Doge and the Procurators for payment." "But how can I expect them to believe the story of a poor fisherman, even though I see that miracles have been wrought," replied the boatman. "Then show them this ring," said the stranger, "and tell them that I, St. Mark, with St. George and St. Niccolò have this night saved the city from destruction by storm and war. And ask them to look for the ring in the treasury of the church that enshrines my body." The boatman did as he was bidden, and behold! the ring of St. Mark was no longer in the place where it was carefully guarded.

With what sentiments does the poor fisherman approach the Doge? Are these men portraits? Is the type one befitting the rulers of a great commonwealth? Is the architecture impressive in proportions and design? Are the people dwarfed by it?

Is the arrangement of lights and darks in this case synonymous with lights and shadows? Is the picture quiet or brilliant?

Compare with Tintoretto, with Paolo Veronese. How does Bordone rank in facility, breadth, in painstaking accuracy?

No. 4295^b — Portrait of a Lady of the Brignole Family.

The flesh tones of this portrait, fresh and rosy, are exquisite. The small and crushed folds of the robe are characteristic of Bordone.

Does this resemble 4290^b in modeling of the face, its setting against the dark, the brilliant effect, the careful finish? Is the pose graceful? (Examine other portraits

of this period to determine if there was a seeking for new and unusual attitudes.)

What is held in the left hand? Is detail obtrusive? Is attention drawn from the face? How far has the artist made this a study of character?

No. 4440^b — The Shepherds.

Does this illustrate a Bible incident or is it merely a scene from the artist's daily life? Your arguments *pro* and *con*. Define *genre*.

What hour of the day is represented? Is the effect of light truthful? Are shadows heavy and opaque or transparent and full of detail? Is the grouping compact or scattered?

What useful purpose does the landscape fulfil in the composition?

Do the people suggest a local type of form? Is the picture open to the criticism that the subject was chosen for the sake of introducing various animals?

No. 4441^b — The Repose in Egypt.

Does this resemble 4440^b in human types, ease of attitude, manner of grouping, fidelity to nature in animal drawing?

Is a different mood or influence perceptible?

What functions are performed by the attendants? Is their presence indicated in the Bible story? Compare Solario's treatment of the same subject, 3102^b. What is indicated by the difference?

Which tree is more conventional — this or that in 4440^b? Is it done in the modern spirit? In the true pre-Raphaelite spirit? Would the individual leaves or clusters appear so large in reality? What do these trees do for the composition?

Was it a custom at this time to allow the picture frame to cut off portions of figures and other objects?

Do these pictures confirm the statement that Jacopo and his school habitually arranged to cover feet because unskilled in the drawing of those members?

SELECTED WORKS.

PARIS BORDONE

- 4290^b. . . Venice — Academy: Fisherman presenting St. Mark's ring to Doge Gradenigo.
4295^b. . . London — National Gallery: Portrait of a Lady of the Brignole family.

JACOPO BASSANO.

- 4440^b. . . Venice — Academy: The Shepherds.
4441^b. . . Milan — Ambrosiana: The Repose in Egypt.

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^c A LATE VENETIAN.

PALMA GIOVANE (Jacopo Palma, the Younger). 1544-1628.

"The only excess of which he was guilty was intemperance in labor."

Interest of Guidobaldo of Urbino in the youthful Palma: studies in Rome.

His final establishment in Venice; the great painters of that day; difficulties and discouragements of a young artist; Palma's appointment to finish work left incomplete at Titian's death.

Palma's growing artistic and social success; his studious life; facility in design; foreign patrons. Numerous commissions by Venetian religious societies; paintings in the Ducal Palace.

Topic for Further Research.

The League of Cambray. (Horatio Brown, Venice, 335-341. Wiel, Venice.)

Questions on Special Picture.

No. 4451^b — League of Cambray.

An allegorical picture, painted for the Sala del Senato.

Read the story of the League. What is endangered by the attack of the mounted warrior? (See emblems borne by the symbolical figures.) Why does she come up out of the sea? Why the Pope's attitude toward the defender? Is this in accordance with history? On whose head will rest the crown of bay? What is the significance of the objects held in the other hand of the angels? Does the landscape picture some locality connected with the League?

Compare the landscape with those by Palma Vecchio and Jacopo Bassano. Which is painted with most sympathy with nature? Is it possible to paint landscape accessories carefully and well without diminishing the importance of figures?

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Lesson 3.

VERONA BRANCH OF THE VENETIAN SCHOOL.

FRANCESCO TORBIDO (il Moro). 1486-1536?

Outline for Study.

Torbido a link between early and late school of Verona; pupil of Liberale: imitator of Giorgione.

His excellent work in portraiture,
Altarpieces; latest works — frescos in Cathedral of Verona; influence of Giulio Romano.

Topic for Further Research.

Men of letters in Verona. (Wiel, Verona, Chap. 6.)

Questions on Special Picture.

No. 4050^b — Young Man With a Rose.

Examine portraits by Giorgione and by Moroni. To which is this most nearly allied in sentiment? in manner of painting? Was the stone parapet a favorite accessory of either? Is the face empty of meaning? Is it profoundly thoughtful? poetic? What interpretation is suggested? Cf. Bellini's double portrait, 2163^b. What resemblances in costume, drawing, texture? Where in the history of painting does this portrait belong?

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Wiel Verona.

PAUL VERONESE (Paolo Callari). 1528-1588

"Each of his paintings is a feast for the eyes."

Outline for Study.

Verona, "the city of good story tellers" — our artist's ability in that direction.

Paul Veronese the contemporary and friend of Tintoretto; a representative of other tendencies in Venetian painting; his interest in the externals of existence.

The Caliari, a family of artist-craftsmen; Paul's youthful essays in sculpture; irresistible attraction of color; sculpture *motifs* in his paintings. Work in provincial towns both before and after his removal to Venice; early development of characteristic treatment of mythological themes; mastery of the technique of fresco; contemporary admiration; the Villa Maser.

Paul in Venice; decoration of the church of San Sebastiano, 1555-1565: his handling of the problem of ceiling painting compared with that of Michelangelo and Correggio.

Venice at the height of its prosperity and the opportunity afforded Paul Veronese.

Banquet scenes, Paul's typical work; their contemporary character; colossal size of his canvases; his ability as a space-composer: luminous backgrounds.

Paul before the Council of the Inquisition; his theory of art; his lack of literary education and his anachronisms.

Visit to Rome, 1565; its effect on his style.

Re-decoration of the Ducal Palace, 1577-1588; Paul Veronese a fitting exponent of Venetian magnificence; the worldly beauty of his female types; his glory of color.

The temperament of Paul Veronese; his perennial freshness, fulness of health and strength; unwearied activity; union of poetic fancy with

naturalistic method; the uniform excellence of his work in his chosen field.

Topics for Further Research.

Shakespeare's stories of Verona.

The problems of ceiling decoration.

Artistic interest of Verona. (Taine, Florence and Venice. 328-341.)

The Palace of the Doges. (Grant Allen, Venice; Ruskin, Stones of Venice.)

Questions on Special Pictures.

No. 4355^b — St. Gregory and St. Jerome.

Wing of triptych, the central panel of which represents the Adoration of the Magi.

How has the artist sought to vary conventional treatment and increase the artistic interest? Are the vine and dove symbolic? Is there gain or loss in representing the heavenly choir and the clouds that sustain them as such solid objects? How did Raphaël treat that *motif*? Cf. 3435^b. Are they attractive in sentiment and attitude? Are they spiritually elevated?

No. 4358^b — Coronation of Esther by Ahasuerus.

Painted in oil on canvas between 1555 and 1560; figures over life size. The central panel of a series of ceiling pictures from the story of Esther. This commission, one of the first received by him in Venice, Paul owed to his fellow-countryman, Torloni, Prior of the Cloister.

Was the life of Esther often treated by Renaissance painters? What special opportunities did it offer to Paul? Was he learned in ancient customs and ceremonies? Has he produced here a picture of as brilliant contrasts as his most characteristic paintings?

What reason for the peculiar drawing? Would actual figures look thus if they were seen directly over one's head, or would they have to be viewed at a more or less acute angle? How did Melozzo, Correggio, Michel-

angelo meet this problem? Is there a feeling of movement in the figures, in their draperies, in the skin of the dog?

No. 4360^b — The Marriage at Cana.

20 x 30 feet. Painted 1562-63 for the refectory of the monastery of San Giorgio Maggiore, Venice; the first of Paul's great banquet scenes. Some idea of its size may be gained from the fact that it contains one hundred full length figures with at least fifty more heads or half-lengths. It was carried to Paris by Napoleon and was retained at the time of the treaty, a painting by the French artist Lebrun, "The Feast in the Pharisee's House," being sent in exchange.

The group of musicians in the foreground is said to include portraits of Titian with bass-viol, Tintoretto playing the viola, Veronese with flute. The man with viola, however, resembles so-called portraits of Paul and is a type often seen in his pictures.

Are Jesus and the bride and groom placed in prominent positions? Should they be so or should the miracle itself be the first to attract attention? How is the picture naturalistic in arrangement? in incident?

Is the scene pervaded by a spirit of joyousness? Is the architecture elaborated as carefully as the figures? Is it too obtrusive for a background? Did the attitudes of the figures present any more difficulty to the artist than to a photographer? What resemblance between the man playing the viola and Michelangelo's Moses?

No. 4364^b — Feast at the House of Levi.

No. 4365^b — Detail of 4364^b.

Painted, 1572, for the church of San Giovanni e Paolo, Venice. This was the picture that caused the artist to be summoned before the Inquisition to answer to the charges of irreverence and heresy. He convinced the judges of the innocency of his intentions and painted out one offending figure but left unchanged other unscriptural accessories. The name of the picture was also changed from "Feast in the house of Simon" to that which it now bears. 4365^b, said to be the artist's portrait, is one of the most notable figures in art.

In what kind of structure does this scene occur? Is it an injury to the composition to divide it into three parts? Does the mass of figures balance the heavy architectural forms?

How is monotony overcome? Is the distance as full of charm as 4360^b? How is attention drawn to Jesus?

Is the figure in 4365^b treated in the spirit of portrait art? Does it keep its place in the general composition? What is the man doing whose head is seen between the columns? In what subjects would this piece of realism be permissible? Is it to be supposed that the clown and paroquet would be included in a banquet given for a noted religious teacher? How may the presence of these dubious features be explained?

No. 4369^b — Head of Padre Servito Grano.

Detail from another of the great banquet scenes, the Feast of St. Gregory the Great, painted in fresco, 1572, for the Pilgrimage church of Madonna del Monte on Monte Berico in the outskirts of Vicenza. A long arcaded passage leads from the town up the hill for the protection of the faithful in inclement weather, which was the scene of a sharp conflict between Italian and Austrian troops in 1848: this picture suffered seriously at that time but has been restored and is still in position.

Examine all of Paul's pictures — are such fine heads numerous? Is it to be expected of an artist of his temperament that he should copy faithfully the living model and add nothing from the imagination? Why?

Is this head modeled with all the detail of a portrait? Is it solid? Does it project far from the background? Would it look flat and unobtrusive in a large composition? What is the case with 4365^b? In 4369^b is anything more needed to express character?

No. 4370^b — Adoration of Shepherds.

The central portion of an altarpiece, 13 x 8 feet, painted by order of Grimani, Procurator of San Marco. St. Jerome appears at the extreme left.

Does this picture betray sympathy with lowly life? Have the men the air of grandees in disguise? How is Mary's poverty indicated? Is the cow anything more than a simple bovine creature? Cf. 4385^b.

What is the source of illumination? Cf. Correggio's Holy Night, 3734^b. Is the picture sincere and realistic in its sentiment and in its representation of the material? Does it arouse a devotional feeling? Would it be a more acceptable altarpiece than 4355^b? Why?

No. 4372^b — St. Helena dreaming of the Cross.

An allusion to a vision of the Empress Helena, mother of the Emperor Constantine. The conversion and devotion to Christianity of these royal persons enabled the faith to obtain a firm foothold in the Roman state. The Empress built important churches in the eastern Roman dominions and in an excavation for one on Calvary the true cross was discovered.

By which are you most impressed — the spiritual or material quality? What character is revealed in the Saint? What interpretation would be suggested if the Christian Symbol were omitted? What gives this figure charm and distinction? Is this painted with a breadth, facility, knowledge of form, decorative feeling, equal to any of this artist's pictures?

No. 4373^b — Finding of Moses.

This picture, beautiful in color and drawing, and full of distinction is discussed in terms of high praise, as an authentic work, by one of Paul Veronese's recent biographers; but Kugler and the Prado official catalogue call it a copy, by Paul's son, Carletto.

Cf. 4385^b. What is to be said in favor of translating a pre-Christian legend into the terms of sixteenth century Court life? Does it make the incident commonplace? What gives this picture enduring interest?

Is the introduction of Nubians significant of the customs of the artist's time or is it done to give an impression of historical veracity?

Among Paul's paintings how does this rank? Why?

No. 4375^b — St. Anthony Abbott enthroned with St. Cornelius and St. Cyprian.

Why are these three saints associated? Does the splendor of robes and environment detract from the saintly nobility of the types? Was Paul Veronese usually governed by a fine sense of propriety in the selection of models?

Where else is found the *motif* of a negro page supporting a book like a lectern? Is this attitude well chosen, possible to maintain?

Judging from this picture how should Paul rank as a painter of still life? As an anatomist? Is the bony structure of the heads well indicated?

No. 4381^b — Angel of Annunciation (detail).

The scene of the Annunciation is a spacious marble hall, the Virgin kneeling at the extreme right, the angel appearing at the left. Entire picture, 15 x 17½ feet.

Cf. 4315^b. Which is more in accordance with our idea of the manner of the angel's appearance? With what feeling would Mary become conscious of this softly descending angel? Does the flutter of the garments suggest violent movement? Is the sense of motion vivid? In what other picture by Paul is this model found? Is the feminine type generally used for angels?

No. 4383^b — Marriage of St. Catherine.

This admirably preserved canvas was painted in 1577 for the high altar of the church where it still remains.

Is this a characteristic example of Paul's work in the *ensemble*? Is it an effective composition in masses of light and dark? Is the general effect clear and simple or a confusion of small objects and details? Might a sufficient reason exist for designing such confusion?

Do the draped columns commend themselves to your

reason? Is there anything in festival customs that might suggest this *motif*?

Compare the treatment of this subject by Tintoretto and Correggio. Of what are the differences significant? Is either distinguished by profound religious feeling? Is it possible to express in a picture the mystical character of this union?

No. 4385^b — Rape of Europa.

8½ x 10 feet. Tintoretto's Forge of Vulcan and Bacchus with Ariadne are in the same small ante-chamber in the Ducal Palace.

Jupiter, attracted by the charms of the lovely Europa who with her companions wandered in the flowery mead, assumed the form of a bull, feeding among the cattle. His beauty and gentleness won the confidence of the maidens and Europa seated herself upon his back, as he knelt before her. Her carried her to the sea, then, suddenly plunging into the waves, bore her to the island of Crete.

What is the effect on one's mind of a frankly modern treatment of a Greek myth? Is the story brought nearer to our comprehension? Is there a loss of tragic interest? Has the maiden in Greek art ever been represented as beautiful and with as much sentiment as Paul Veronese's Europa?

Compare Shakespeare's *Midsummer Night's Dream*. How do the drama and the painting illustrate and supplement each other?

Is this an example of careful composition? Was that a matter in which Venetian artists of this period were greatly interested? What did they offer as compensation? What similarity between Paul and Tintoret in treatment of foliage? Cf. also 4373^b.

No. 4388^b — Industry.

The ceiling of the Sala del Collegio, formerly the Hall for the reception of foreign ambassadors, is decorated entirely with paintings by Paul Veronese set in a richly carved and gilded design, portions of which appear in our print. The central panel over the throne represents Venice enthroned; below is a panel

of Neptune and Mars; while on the sides are nine panels of the Virtues, Industry being one.

Is this conceived as seen from below? Is it a highly vitalized personality? Is its movement vigorous? elastic? light? Is the drapery superabundant or is it all needed to give proper support to the figure? Is there an effective balance of light and dark?

Would the symbolism be understood without the name? Had Paul a lofty imagination or was he contented to paint what he saw every day?

General Questions.

Is Paul Veronese's interest in the representation of rich fabrics a matter for regret? Does what he accomplished point to nobler possibilities? Had he hidden within him the dramatic fervor of Tintoret, the profound thoughtfulness of Michelangelo, the religious sentiment of the earlier Lombard schools, the poetry of certain fifteenth century Florentines? What are the Venetian characteristics?

How does he compare with Tintoret in ability to convey the impression of a crowd with an economy of figures? Are his crowds skilfully massed and subordinated? Was he ever daunted by any problem of draughtsmanship? What qualities are demanded of the successful painter of pageant pieces?

In what respect is art the richer for Paul Veronese's contribution?

SELECTED WORKS.

4355^b. . . Milan — Brera: Compartment of Triptych: St. Gregory and St. Jerome.

4358^b. . . Venice — S. Sebastiano: Coronation of Esther.

4360^b. . . Paris — Louvre: The Marriage at Cana.

4364^b. . . Venice — Academy: Feast at the house of Levi.

4365^b. . . Detail of 4364^b.

4369^b. . . Vicenza -- Monte Berico: Head of Padre Servito Grano: detail of Feast of St. Gregory the Great.

- 4370^b . . . Venice — S. Giuseppe di Castello: Adoration of
Shepherds.
4372^b . . . London — National Gallery: St. Helena dreaming of
the Cross.
4373^b . . . Madrid — Prado: Finding of Moses.
4375^b . . . Milan — Brera: St. Anthony Abbot enthroned with
St. Cornelius and St. Cyprian.
4381^b . . . Venice — Academy: Angel of the Annunciation.
4383^b . . . Venice — S. Caterina: Marriage of St. Catherine.
4385^b . . . Venice — Ducal Palace, Anti-Collegio: Rape of
Europa.
4388^b . . . Venice — Ducal Palace, Sala del Collegio: Industry.

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142; 1881. v. 5. January, 5-19.
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Kugler Italian Schools. v. II. 617-623.
Müntz La fin de la Renaissance. 640-660.
Ruskin Modern Painters.
Ruskin Stones of Venice: "Venetian Index."
Stearns Four Great Venetians. 304-365.
Symonds . . . Fine Arts. 370; 372-375.
Taine Florence and Venice. 328-341.
Vasari Lives, etc. v. III. 340-352.
Yriarte La vie d'un Patricien de Venise.
Yriarte Paul Véronese.

BONIFAZIO VERONESE I. 1490?-1540.

BONIFAZIO VERONESE II. d. 1553.

BONIFAZIO (III) VENEZIANO. b. 1525?

Outline for Study.

The Bonifazi — an artist family of Verona.
Dimness and confusion in the history of these

painters; difficulty of reconciling tradition with probability in the attribution of their works. Artistic affinities of one of the Bonifazi with Palma Vecchio; his color quality; character of landscape backgrounds; Veronese traits. The paintings in Italian galleries and churches, differing in style and excellence, that bear the name of Bonifazio.

Topic for Further Research.

Environment of the Veronese artist. (Ruskin, Verona and its Rivers.)

Questions on Special Pictures.

No. 4250^b — Parable of the Rich Man.

No. 4251^b — Detail of 4250^b.

Height 6.7.

Observe the expression of the faces, the absence of indication of feasting and prodigality. Does this seem to be other than a simple domestic gathering of a family of condition? Do the musicians and Lazarus prove that the artist was able to illustrate his subject intelligently?

What effect has the music upon the maiden at the end of the table? Interpret the interchange of look and speech between the two older people and the caress given to the maiden. Is the isolation of Lazarus emphasized by placing him in a separate compartment of the picture?

Is the lighting consistent? Would the picture be better without the detached incidents of the background? What part is played in the interpretation by the garden scene and distant landscape? Are there indications of the influence of Palma Vecchio?

No. 4255^b — The Judgment of Solomon.

About 5.9 in height. Painted 1533.

To which mother is the sympathy of the spectators given? Are the attitudes natural or theatrical? Is the

complex character of a crowd ably illustrated? Has the general treatment the freedom and spontaneity of work by Veronese or Tintoretto? Or of 4250^b? How is interest in landscape proven by this and 4250^b?

Is the scene intelligently planned? Has the design been made subservient to the requirements of a patron?

No. 4260^b — Holy Family.

In an incident of this character what would be a proper geographical location? How do the ease and grace of this group compare with 4250^b, 4255^b? Do these three pictures suggest the same hand, the same mind?

Is the action of 4260^b natural to a Santa Conversazione? Does the picture lose by lack of a common interest? Has the artist combined persons, who are far apart mentally, into an agreeable and harmonious whole?

Why should this *motif* (the Santa Conversazione) have suggested itself to late Renaissance painters? What peculiar technical quality makes this picture pleasing?

No. 4275^b — St. Bernard and St. Sebastian.

Figures nearly life size. In 1562 Bonifazio painted for several churches in Venice groups of Saints in twos or threes.

St. Bernard of Clairvaux was a noted theologian and disputant. Satan, chained at his feet, symbolizes heresy.

How does this St. Sebastian compare with that of Sodoma, of Perugino and others, in expression of sentiment and in beauty of person? In a large picture where a nude figure plays so prominent a part is this style of modeling satisfactory? Cf. 4011^b, 3218^b.

What resemblance between St. Bernard and the portrait in 4255^b? Is great art belittled by the introduction of family shields that do not form an integral part of the design? by the realistic pattern painting of the border of an ecclesiastical robe? How much or little value has a picture like 4275^b and why?

In the four pictures by the Bonifazi, which represent

the freest, the most original art? What signs are there of independent thought? Of loving care for artistic perfection?

SELECTED WORKS.

BONIFAZIO I

- 4250^b . . . Venice — Academy: Parable of the Rich Man.
4251^b . . . Lazarus: detail of 4250^b.
4255^b . . . Venice — Academy: The Judgment of Solomon.

BONIFAZIO II

- 4260^b . . . Paris — Louvre: Holy Family.

BONIFAZIO III.

- 4275^b . . . Venice — Academy: St. Bernard and St. Sebastian.

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NOTE: Morelli's Italian Masters in German Galleries; or his Italian Painters, v. II, is indispensable to the study of the Bonifazi.

Blanc Écoles Vénitiennes.

Kugler Italian Schools. v. II. 571-575.

Morelli Italian Masters. 184-194.

Morelli Italian Painters. v. I. 241-242; 292-293: v. II.
241-250.

Ruskīn Verona and its Rivers.

Taine Florence and Venice. 309.

Woltmann and Woermann. History of Painting. v. II. 626-
628.

Lesson 4.

PAINTERS OF BRESCIA AND BERGAMO.

GIROLAMO ROMANINO. 1485?-1566?

Outline for Study.

Early painters of Brescia — the teaching of Vincenzo Foppa; mingling of Lombard and Venetian characteristics.

Romanino's birth and education; advanced study in Venice; years spent in Padua.

His great altarpieces — in Brescia, in London and elsewhere.

The brilliancy of Romanino's color; his hasty and careless execution.

Fellow-students and scholars of Romanino.

Questions on Special Pictures.

No. 4285^b — Madonna enthroned with Saints.

On wood; figures over life size. Painted, 1513, for the Cloister of Santa Giustina, Padua, to fill an elaborate frame already made; the architecture of the picture carries on the architectural design of the frame. Gold has been freely used in dress and architectural painting. Saints Benedict and Justina are on the left; Monica and Prosdocimo on the right. "The color effect is of amber and gold."

Cf. Lotto's *Madonna Enthroned*, 4230^b, painted the same year; also Montagna's, 2095^b; Alvise Vivarini's, 2219^b. How is this general resemblance to be explained? What does the architecture add? Compare again with Lotto. In which picture is the more dramatic action? Are the saints apathetic? Are they strong, dignified, beautiful? Cf. 2149^b, by Bellini; 4006^b, by Giorgione. What artistic excellencies are brought out by this comparison? What artistic advantages or disadvantages result from the architecture, the relative size of the figures, the attitudes, treatment of light and shade?

Has Romanino been greatly influenced by Venetian art? What marked differences are there?

Is the individuality of the Saints and Madonna well expressed? How thoroughly did the artist understand the human form? Are draperies expressive of the form they cover? Of texture?

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Kugler Italian Schools. v. II. 575-577; 585-586.
Morelli Italian Masters. 403-407.
Morelli Italian Painters. v. I. 283-284.
Woltmann and Woermann. History of Painting. v. II. 634.

MORETTO (Alessandro Bonvicino). 1498-1555.

Moretto a comparatively recent discovery in Italian Art; to be studied only in Brescia: art treasures in seldom-visited Italian towns.

Titian's altarpiece at SS. Nazaro e Celso a factor in his training; Lombard feeling in his work; his development of a highly individual style.

Moretto's temperament — his tenderness, gravity, elevation of sentiment; taste for rich draperies and luxurious accessories.

Moretto a fine technician; his color-scheme; silvery tone of his later paintings; friendly rivalry with Romanino.

His altarpieces — dominated by religious fervor; beauty and lofty dignity of his female types.

Thoughtfulness of his portrait work.

Topics for Further Research.

Archæological treasures of Brescia.

Memorials of a Lombard House — the Martinengo family. (Countess Martinengo Cesaresco, Lombard Studies.)

Questions on Special Pictures.

No. 4400^b — Madonna in Glory.

On wood: figures life size. A most beautifully colored work. Painted for the church of Sta. Eufemia. The Saints are Benedict, Paterius, Agnes and Euphemia.

Is there a sense of insecurity in Madonna's position? Has the artist attempted to give the feeling of uplift or soaring movement? What excellencies of composition? What prevents an impression of crowding? Cf. 4285^b.

Have the saints any points in common with Romanino's types? Do St. Euphemia and St. Agnes resemble the women of Venetian painting? Explain their beauty.

How does this compare with Venetian work in religious sentiment?

No. 4405^b — St. Justina.

Figures over life size. One of the choicest paintings in the important Imperial Gallery, and ascribed to Pordenone before Moretto's work was known.

St. Justina is the patron saint of Padua where she is said to have been martyred about 304 A. D. Her emblem, the Unicorn, is the symbol of chastity. The nobleman kneeling beside her is, according to Blanc, Duke Ercole Ferrara. The picture was taken to Vienna from the Hofburg in Innsbruck, 1622.

What unusual decorative features are introduced? Does the landscape recall any other with which you are acquainted in Italian painting? Is it well chosen?

What is the character of the Saint? Compare with work by Lombard painters—with Venetian types. Are there physical traits in common? Are there spiritual affiliations? Is St. Justina merely a fine physical type? Is she worldly? Cf. Palma's St. Barbara.

What does the kneeling donor add to the picture? Interpret the intensely personal regard of the Saint.

Are the glitter of silk and the heavy richness of brocade the considerations for which this picture was painted?

No. 4406^b — St. Niccolò da Bari presenting Children to the Virgin.

No. 4407^b — Detail of 4406^b.

Figures life size. Painted, 1539, for Galeazzo Rovelletto, as a votive altarpiece in S. M. de' Miracoli, Brescia.

Is there any especial fitness in representing St. Nicholas in this connection? What significance is attached to the symbols borne by the children? Why does one of them look out of the picture? Is it disturbing? Would it make any difference if it were St. Nicholas looking out at us?

What is unusual in the arrangement and setting of the picture? Why is Madonna not in the niche? What pictures that we have studied have shown similar affection on the part of the Child? Does it weaken the religious concept?

Is this a poetic presentation of the theme? For what does it claim admiration? What traits has it in common with Moretto's other paintings?

No. 4410^b — The Supper at Emmaus.

Painted for a hospital. The deep warm tone is in contrast to Moretto's most characteristic work.

How is the hat of Christ to be explained? Do other things in the dress harmonize with it? Has it an artistic value?

Does realistic rendering always degrade the sentiment of a religious theme? Are these ideal or idealized types? What is the character of these men? In what other picture by Moretto is seen the peculiarly earnest, fixed regard? Is it seen in pictures by other painters? Is this power of facial expression desirable in an illustration? Did Giotto tell his stories in this way? Which is most easily understood?

Do the persons at either end of the composition differ in an essential way from the others? Are they neces-

sary? Do they resemble each other? Why is the maid a discordant element?

Is there anything peculiar in the artist's physical point of view? What lack of proportion is evident? What explanation?

No. 4415^b — The Annunciation.

An early work. Similar figures are found in a predella in the Sacristy of SS. Nazaro e Celso, Brescia.

Is this subject treated more often by early or late painters? Is there any reason for this?

How does this illustrate Moretto's literal temper? Has he suggested the supernatural? Cf. Tintoretto's Annunciation, 4315^b. Which is the more convincing? the more artistic? Why?

Is there any resemblance to typical Madonnas by Titian?

No. 4420^b — Count Sciarra Martinengo Cesaresco.

This Brescian nobleman was a member of an old and distinguished family. Having, while young, avenged his father's assassination, he was, in accordance with the law of the land, banished from Venetian territory; he lived chiefly at the Court of France, admired for his character and fighting gallantly in the king's wars. He fell in the strife with the Huguenots.

Moretto painted portraits of other members of this noble family.

Has this man an attractive personality? Is the painting of unusual psychological interest? Cf. 4431^b, 4247^b, 4168^b, 4016^b.

Is this portrait sternly realistic? Are there evidences of idealization? Is there the same attention to the representation of fabrics — of fur, as in Titian's work? Was Moretto most interested in the development of character or in the artistic *ensemble*?

General Questions.

Have Moretto's pictures genuine artistic feeling? Are they decorative in line and composition? Do they ap-

peal to us on the spiritual, intellectual or sensuous side?
What is his rank as a craftsman?

Are his characters intellectually strong? Are they
mystics? Was he possessed of imagination?

SELECTED WORKS.

- 4400b . . . Brescia — Martinengo Coll.: Madonna in Glory.
4405b . . . Vienna — Imperial Gallery: St. Justina.
4406b . . . Brescia — Martinengo Coll.: St. Niccolò da Bari
presenting Children to the Virgin.
4407b . . . Detail of 4406b.
4410b . . . Brescia — Martinengo Coll.: The Supper at Emmaus.
4415b . . . Brescia — Martinengo Coll.: The Annunciation.
4420b . . . London — National Gallery: Count Sciarra Martin-
engo Cesaresco.

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Crowe and Cavalcaselle. North Italy. v. II. 396-417.
Kugler Italian Schools. v. II. 577-581.
Martinengo-Cesaresco. Lombard Studies. 69-130.
Morelli Italian Masters. 47-50; 169-171; 399-403.
Morelli Italian Painters. v. I. 285-286; v. II. 226-
228.
Woltmann and Woermann. History of Painting. v. II. 634-
635.

GIOVANNI BATTISTA MORONI 1525 ?-1578.

"Moroni combines a rich and heavy impasto with a precise
and delicate outline."

Moretto's most able pupil: early confusion of
their works.

Moroni's removal to Bergamo: patronage of ec-
clesiastical establishments of that neighborhood;
his interest as a painter of sacred history.

Moroni's portraits his true claim to fame; his in-
tellectual characterization of men; his ability
to render a commonplace subject interesting.

Solidity and brilliancy of his painting, Titian's
praise of Moroni.

Topic for Further Research.

The hill town of Bergamo. (Symonds, Sketches,
v. I.)

Questions on Special Pictures.

4430^b — The Tailor.

4431^b — Portrait of a Lawyer.

4432^b — Portrait of Antonio Navagero.

What characteristics common to all of these? If they were not portraits would you say that all were inspired by the same model?

Are rank, position, wealth, distinguishing features? Is the artistic subordinated to the personal interest? Or *vice versa*? Has the artist come into sympathy with his subject? How is this shown?

Compare with the double portrait by Bellini, 2136^b; with portraits by Giorgione, Titian, Lotto. With which have Moroni's portraits most in common?

Why may a portrait subject look directly out of the picture and a saint not? What effect is produced here?

Are there more portraits in early or later art? Why? Is it as high a form of art as religious compositions, as *phantasie*?

SELECTED WORKS.

4430^b . . . London — National Gallery: The Tailor.

4431^b . . . London — National Gallery: Portrait of a Lawyer.

4432^b . . . Milan — Brera; Portrait of Antonio Navagero.

REFERENCES.

Blanc École Vénitienne.

Kugler Italian Schools. v. II. 581-582.

Morelli Italian Masters. 27; 47-50.

Morelli Italian Painters. v. I. 305-306; v. II. 62-66.

Symonds Sketches and Studies. v. I.

Woltmann and Woermann. History of Painting. v. II. 635-636.

Important Notice.

Beginning with the year 1904-5 the entire scheme of publication of aids to art study will be modified and its scope will be greatly enlarged. The following will be the most important changes :

New series of reproductions will be added, not annually, as heretofore, but as rapidly as convenience may permit. Each series will consist of 500 systematically arranged and carefully verified subjects amply illustrating the field chosen. The next series to be issued is the Greek and Greco-Roman art described elsewhere, to be followed soon by the art of Germany and the Netherlands.

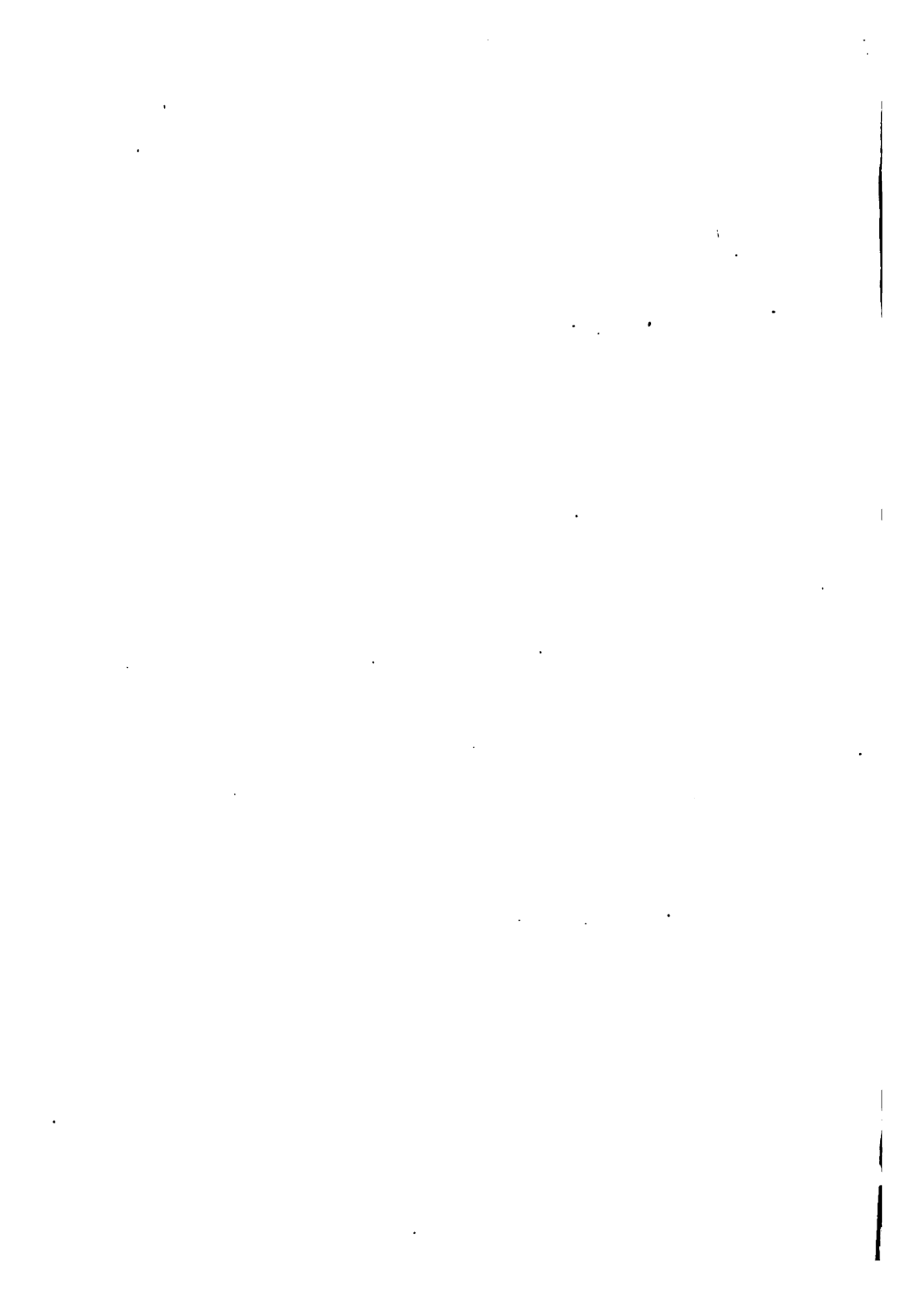
Old series will be amplified. Our first series covering the early Italian art will receive about 150 additions, its few Greek subjects, published as a necessity for early comparison, being transferred to our new series. About 50 subjects will be added to the series on late Italian art, thus raising each of these series to the new limit of 500. This will enable us to furnish all the subjects for which there has been an expressed demand, including a number of the highest importance.

Bound volumes or Albums (we are not quite decided which) will be furnished at slight additional cost for the new series as fast as issued, and ultimately for the old series also.

Handbooks for the guidance of art students will take the place of the Outlines hitherto issued. Their aim will be similar to that of the Outlines but important changes of method will be made embodying the results of experience. They will contain full and critical bibliographies, topics for special research and a critical note on each subject published, giving the known facts and the significant theories regarding it and some appreciation of its artistic worth with suggestions for comparison in the form of questions or otherwise. The handbook will be issued quarterly in parts for convenience, but will ultimately be bound in one volume.

Editorship will be raised to the highest level by the coöperation of distinguished authorities in these several departments of art study. The editorship of our next series will be noticed in the special announcement published herewith.

Number Sixteen.



The Zenith of Venetian Art.

BY H. H. POWERS, PH. D.

While Giorgione is probably entitled to the place of highest honor in Venetian art, it is not in his work that that art culminates. His is the originality, the penetration and the clear vision which determined the character of that art throughout its golden period, but his discoveries were too far reaching to be fully developed in the brief lifetime which was allotted to him by an untoward fate. Art is still unconsolated for the untimely death of Correggio at forty and Raphael at thirty-seven, though both had said their uttermost thought and were in full decadence when they died. But Giorgione died at thirty-four in the unimpaired vigor of a boundless inspiration and with a self-imposed task in hand which would have filled a century of tireless industry. He was the Masaccio of Venice.

But Giorgione was more fortunate than Masaccio in leaving his task to competent hands. While Florentine art trudged on for a century, more dazed than guided by the meteor flash of Masaccio's genius, the development of Venetian art is scarce hindered for a decade by the loss of its greatest representative. Whatever surprises the resourceful Giorgione may have had in store for us, the message actually delivered was fully comprehended, the lesson taught was fully learned by the great Titian to whose marvellous discipline and tireless industry was allotted the century of existence needed to perfect Giorgione's art.

The first thing to be said, and one of the best things that can be said about Titian, is that he thoroughly understood and appreciated Giorgione. This brief statement which goes far toward being a characterization of Titian, needs no extensive amplification. It recalls at

once the glory of shadow and color, the charm and the mystery of out-of-doors, the haunting mysticism with which he half reveals and half conceals the face of both nature and man. Of all this Titian seems to have taken immediate cognizance. By sheer intellectual power, Titian seems to have been able to master Giorgione as one masters a problem in calculus and that, too, without having any appreciable affinity for the subtle mysticism of his deeply poetical nature. Giorgione came to Titian as Isaiah comes to a penetrating impartial critic, not at all as Isaiah came to the dreaming, deep-eyed boy of Nazareth. Seldom in human history has sheer intellectual power, practical sense and penetrating judgment come so near replacing poetical intuition.

At first sight it might seem unfortunate that the mantle of Giorgione should have fallen upon one so contrasted in temperament, but this is by no means certain. A closer affinity would have resulted in imitation, not to say plagiarism, in admiring repetition of favorite themes and telling effects, in constantly lessening vitality and deepening mannerism. For all this Titian had not the slightest temptation. He was not primarily an admirer of Giorgione; indeed he seems never to have been an admirer of any one. He merely understood. He, too, was a man, powerful in his own right and endowed with impulses and individuality far too definite and assertive to be greatly modified by contact with other men. He saw at a glance the power of Giorgione's art, but what appealed to him was not the effective expression of Giorgione's ideal; it was rather the efficiency with which this same art could be made to express his own. It was the good fortune of Venice that Giorgione's art fell to the keeping, not of a worshiper, but of an understander, and that thus the art of an individual, escaping fossilization and endued with power of enduring growth, became the art of Venice.

It must not be concluded from the foregoing that the two men had nothing in common. The deep poetical fancy, the subtle mysticism, the delight in hint and suggestion which never degenerates into a mere puzzle, of all this side of Giorgione's nature Titian had little. But the two were at one in rejecting tradition in both matter and manner. They have no taint of asceticism, no sympathy for pale-faced and emaciated spirituality. Martyrdoms and fastings seem to them no fit subject for art. While neither is coarsely sensual, both believe in the glory of the flesh and the delight of the eye, and have no place in art or nature for the spirituality or the devotion which is incompatible with the goodliness of man's life. Both were good livers, but neither was a glutton or a debauchee. Both painted the traditional religious themes, but with both these themes were conventional rather than matters of personal choice. Both were conventionally religious but to both nature was the one reality. But when all this is admitted, the gulf between the two men is as deep as ever. Giorgione is a poet, an idealist of the most extreme type. Titian is a man of the world, sane, self-controlled, powerful in intellect, resourceful and appreciative of current ideals and standards, a full participant in the ambitions, the struggles and the pleasures of his time. Giorgione had "the divine insanity of noble minds"; Titian was the apotheosis of sanity.

Titian's art covers every part of the recognized field of Italian painting. There is no line that he does not take up, nor is it easy to say in which he is strongest. Our thought turns involuntarily, perhaps, to the great religious themes which characterize Italian art. The numerous examples of these themes in Titian's art are, perhaps, the best known of all his works. There is, first of all, the long line of Madonnas, sometimes simple and isolated, as in the Gipsy Madonna, more often with attendant saints, as in the Madonna at Dresden or the monumental

composition of the Frari. These conceptions, though not offering a new type, give to the type a dignity and an artistic value hitherto unknown. Titian's Madonna is boldly untraditional. She is beautiful but not sad or impressively spiritual. She shows no preëminent capacity for sympathy, no exaltation through suffering. As Bellini's Madonna epitomizes the spirit of Christianity, its travail of spirit and finer sensitiveness to pain and sympathy, so Titian's Madonna represents the worldly or secular temper and ideal which have been developing along side the religious ideal from the first. She is dignified, strong, self-controlled, gracious, beautiful, the embodiment of good health, good manners and good sense, beautiful in courtly grace and in her sober, healthy impulses. It is not alone the traditional religious spirit that we miss. Equally absent are the girlish glee of Correggio's Madonnas, the sentimentality of Carlo Dolce's saints, the elegant refinement of Raphael's Cardellino and even the fond maternal affection in which so many artists have found their passport to popular favor. To one wonted to these expressions of sentiment and grace Titian's Madonnas may easily seem phlegmatic and cold, and such has been the frequent criticism. To all of which we can only reply that Titian had little sympathy either with the morbid religious "experiences," which have always appealed to a limited number, or with the shallower types of character and more effervescent manifestations of emotion. These goodly personages have a dignity and a sobriety which is to him far more worthy and more beautiful than the tripping grace of Correggio's fairy forms or the morbid sensitiveness of the traditional religious Madonna. It is far from true, however, to call these Madonnas cold. They simply have natural dignity and reserve. If they do not exuberate with maternal tenderness it is because Titian sees no good reason why they should, and very cogent reasons why they should

not. Just why should a Madonna seated in state, and receiving the homage of dignified personages, belittle the occasion by explosions of maternal tenderness? Such an irrelevancy is possible only for a light and frivolous spirit. It is to Titian unendurable.

The advantage of this sobriety and restraint is apparent when we come to those occasions which really do call for great emotion. These grander dramatic themes are a specialty of Titian's art. The mind reverts at once to the Assumption, the best known and, in some sense, the grandest of all his conceptions. This stupendous creation of Titian's youth set a standard which, in some ways, he was never able to surpass despite the steady growth of fifty years.

Much has been said of the skill with which the painter has made all the details of this wonderful composition unite into one harmonious and perfectly concentrated impression, the gradation of light which surrounds the Madonna with a blaze of glory fading on every side and leaving the figures below in somber shadow, the psychic focus which makes every upturned expectant face point attention irresistibly toward the center of interest, the composition, at once novel and admirable in its enticing guidance of the eye, the faultless mastery of every resource to swell the volume of superhuman emotion. But it is not often recognized that the Madonna herself is the sufficient justification of all this stupendous centralization. No other Madonna ever conceived could endure this ordeal or play this superhuman rôle. Imagine for a moment the mediæval heaven, the city of golden streets and gates of glistening pearl, the throne of dazzling splendor, the monarch before whose unspeakable majesty ten thousand times ten thousand bow in homage, the pæan of victory, the sheen of dazzling apparel and the splendor of more than earthly pageant, all that fires and dazes the imagination of a sense-

trained race. And then imagine the gate flung wide open, and a mortal woman ushered in to be crowned queen of heaven. What kind of a woman must she be? A serene placid scion of a high-born house trained in the empty forms of aristocratic manners? A girlish mother cooing to her babe? A gentle martyr drooping beneath the weight of sympathy and pain? None of all these. One and all they would be misfits in this setting of terrible glory, prostrated by the splendor and unnerved by the excitement they could not bear. Titian better gauges the requirements of the stupendous drama. The great impassive emotionless creature of lesser occasions now reveals her latent power. Too great for little occasions, too deep for trifling joys, her face now discloses the emotion of her mighty spirit as with a sigh of ineffable relief that the ordeal is over, she rises to the position which is hers by no accident or gift but by virtue of her very being. Even though another should be *made* queen she would still *be* the queen by right of the queenliness in her which no choosing can alter and no gift can increase. Well may God Almighty descend to welcome a creature so glorious in her nobility and power. Such is the genius of Titian. Himself no mediævalist, no seer of heavenly visions, he comprehends the dramatic necessities and the possibilities of so noble a theme, sketches in large lines the grand rôles of the vast drama and stages with incomparable dignity and power a theme supreme alike in its pageant splendor and its soul-stirring emotion. A long familiarity with his work leaves the clear impression that his interest in the themes he represents is purely dramatic. He is no devotee like Fra Angelico. His brush is guided by unerring science, not by the Holy Ghost. But of that science he is completely master. The grandeur of his conceptions is equaled by the perfection of his workmanship and the resourcefulness of his invention.

Note, for instance, the Deposition, that grandiose creation of his latest days, which, though dimmed by approaching blindness and marred by the feeble work of a pupil to whom its completion was entrusted, still shows the master at ninety-nine in full possession of his power. To what does the picture owe its intensity? Not to the faces where the purpose of the blind painter has most obviously miscarried; nor yet to the color or the composition, effective as these are. But note the statues on either side, the Moses and the figure with the cross, the old and new dispensations. It is not that the figures are peculiarly fine or expressive, but that they are statues, that they stand stony and unmoved in the presence of heart-rending sorrow and quivering despair. It is in this antithesis between the moving and the unmoved, between those that suffer and those that heed not their suffering, that inheres the power of the great tragedy. This use of a foil or emotional contrast, which occurs again in the Crowning with Thorns, is but one among a multitude of devices which fill the repertory of this consummate master of dramatic art.

Seldom has such an art been mastered without dwarfing other faculties, but with Titian this was not the case. First among dramatic painters, dramatic painting was not first among his achievements. As time goes by the part of his art which shines with greatest lustre is clearly portrait. Of his virile portraits the Procurator, Jacopo Soranzio, may serve as a type. For the present we may ignore all questions of color and shadow, of brush work and process generally. What was Jacopo Soranzio and what purpose does Titian make him serve in the interest of art?

Jacopo Soranzio was many things and incidentally he was some things quite unworthy and contemptible. He was, we may assume, a man of his time, subject to its passions, its weaknesses and its mistakes. He was a

man of wealth, showy and sordid by spells at least. He was a father and maybe a grandfather, indulgent and soft-hearted toward some spoiled child who knew the way to his heart. He was an epicure, it maybe, or a dyspeptic, churlish and ill-tempered when the fit was on, prone to reveal the pettiness of a not too magnanimous nature. He was not above the grosser passions, and we may easily picture him as laughing at some coarse story or unseemly jest. He was unscrupulous and underhanded, we may judge, from the story that he bought his office with a large sum. And then, too, he may have had his poetical side, his moods of finer fancy and dreamy reverie. These or like things, and many more, Jacopo Soranzio must have been, for such minglings of dissimilar and contradictory things all men are. From such a miscellany the artist makes his choice.

What is Jacopo Soranzio in Titian's portrait? Neither the father nor the politician, nor the epicure nor the dyspeptic nor the embodiment of querulous temper or coarse mirth. He is neither poet nor dreamer nor devotee. He is the magistrate of Venice. It matters not whether he was well adapted to the rôle or not; it is the rôle which Titian wishes him to play. Foibles and passions and sentiments, however much in evidence in his character or face, find no place in his portrait. The firm purpose, the calm strength, free alike from passion and unnerving sentiment, the dignity and power of Venice, all these come to Soranzio with his robes of office and Titian paints him clothed with the true character of his great function.

What is responsible for Titian's choice? The office? Perhaps so, but as we look further we are in doubt. In the Physician Parma we see the same character and to a less degree in Titian's virile portraits throughout. The conclusion is irresistible that in the spirit with which Titian infuses his portraits he is disclosing to us prima-

rily himself. He incarnated the qualities which characterize Soranzio, perhaps far more than Soranzio did. The strong, self-contained, assertive manliness of Titian was his unconscious criterion of beauty in man, his test of that best self which it is always the privilege and the duty of the portrait painter to present. This selective action of his own personality fitted Titian in the highest degree to become the interpreter of the type of powerful manhood which distinguished Venice. In contrast with Florence Venice had no philosophers, no poets, no speculators about remoter truths, no seer of visions or dreamer of dreams. The Venetians were men who did things. Powerful, practical, balanced and sane, they wielded the double scepter of government and trade with consummate judgment and skill. No other city could have given Titian subjects so adapted to his art; no other painter could have so well comprehended Venetian character.

The characteristics above referred to seem less adapted to the interpretation of female character. In fact they are so. Titian's portraits of women lack the psychic subtlety which the subject invites. Physical beauty in woman, on the other hand, never had a more competent exponent. It is significant that women are less literally represented in his art than men. There is more of pose, of conscious playing with individuality, often amounting to a compromise between reality and fancy. The portrait of a beautiful model becomes a "Flora," another is "la Bella," etc., names in themselves suggesting that the individuals were but pretexts for works of the imagination. In this there is gain and loss. The individual loses something of cherished importance, but to us, to whom reality and myth have become one, the play of unfettered fancy has equal value and significance.

The oft-repeated praises of Titian's technical achieve-

ments have been intentionally subordinated to the consideration of his ideal and his artistic personality. That he was the master colorist is the dictum of all judgments, the well-worn phrase of seer and echo alike. Few realize, however, either the nature or the significance of that supremacy. The fact that color impressions can be separated from form impressions and that when so separated the shadows before reserved for form expression now lend themselves to the enrichment and blending of color far beyond anything known in nature, making of color thus emancipated the most stimulating and pleasure-giving language addressed to the sense of sight; this is little dreamed of by those who repeat the well-known praise. Of this language Titian is absolute master. Outlines are dim, modeling almost ignored, but the stimulated senses take no note of the omission. With infinite richness the color masses are joined in mystic union behind the shadow masses which blend and soften all in ineffable harmony. Forms are but hinted, features half expressed; no matter. Drunk with pleasure, the senses gather the half impressions and build them out with delight, asking no plainer clew. As we stand and look at the portrait, "la Bella," how paltry are all colors about us compared with this sublime symphony! Well may flowers fade and bright-winged plumage fall and Nature hide her face, for here at last is color; here is art.

Special Bibliography.

Number Sixteen.

NOTE: An *entente cordiale* existed between the artists of the Decadence and the critical taste of the eighteenth century, which was dominated by the baroque in architecture and the corresponding florid and artificial in other forms of art; it was then that these artists found their biographers. Modern opinion has reversed the judgment of that time. The painters who had the misfortune to follow the close of an extraordinarily brilliant and prolonged creative period and who, able as they were technically and intellectually, represent no new and original ideas, have not engaged the attention of modern writers.

The lighter writings of the eighteenth and early nineteenth centuries are in the main inaccessible to us, therefore our bibliographical material in English is scant. Blanc, in his laudable endeavor to present a history of all the schools, has treated several of the Decadent painters; where his writings (not translated from the French) can be obtained they will form the main dependence of the student. The biographical dictionaries of Bryan and of Spooner although superseded by Perkins and Champlin, sometimes contain fuller information; and in the Encyclopedia Britannica are biographical articles on the more popular artists of this time. Consult also the Lectures of Flaxman and of Sir Joshua Reynolds and Richter's writings on the National Gallery of London.

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Acque-forti, etc., one hundred and sixty-five reproductions of engravings and drawings by Tiepolo. A means of studying the working out of an idea from its first inception that is not often offered the student.

Les fresques, etc., a magnificent folio of photographic reproductions. Tiepolo to be understood must be studied in the inventions of his lighter mood of which these frescos are a most characteristic example. The name of the publisher is a guarantee of the artistic value and importance of these volumes.

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Lessons 1 and 2.

a LATE SIXTEENTH CENTURY.

THE MANNERISTS.

Two Florentines.

IL BRONZINO (Angiolo di Cosimo). 1502-1572,

GIORGIO VASARI. 1512-1574.

Outline for Study.

Decline of art in the latter part of the sixteenth century ; the source of artistic greatness ; causes of decadence.

Bronzino—his relation to Pontormo.

Academic quality of his larger paintings ; Christ in Limbo.

Elegance of his portraits ; use of pastel ; the Pantiachi portraits.

Vasari's varied talents, his extraordinary industry, his stainless character.

Numerous commissions for architectural designs and mural decorations.

Characteristics of his historical paintings ; poetic interest of his portraits.

His wide circle of friends and noble patrons ; the Renaissance in Vasari's time.

Volume and value of his literary work ; his partiality for the Tuscan school ; his attitude toward Michelangelo ; Vasari "the Boswell of art history."

Topic for Further Research.

The dogma of Limbo.

Modern art criticism *vs.* that of the eighteenth century. (Atlantic Monthly, v. 76 ; Nineteenth Century, v. 35 ; Symonds, Renaissance, v. VII.)

Questions on Special Pictures.

No. 4500^b —Christ in Limbo.

9.7 x 14.7. Commissioned by Giovanni Zanchini for the family chapel in Santa Croce, Florence. It contains accurate portraits—among them Pontormo, Giovanni Battista Gello a noted academician, Bacchiacca the painter, and two noble ladies “of such excellent report as to deserve to be thus immortalized”—Costanza da Somaia, wife of B. Doni, and Madonna Camilla Tebaldi del Corno.

Does the Savior's appearance excite the emotions natural under the circumstances? Is the work characterized by powerful imagination, deep sincerity, absence of artificiality? Is its impressiveness enhanced by the extreme upper part?

Cf. Sodoma's painting of the same subject, 3225^b, remembering that Sodoma worked in fresco. Cf. also 1349^b from the Spanish Chapel. Is there anything of value in the fourteenth century representation that is lacking in the later pictures? Has the grotesque element been entirely eliminated?

Had the problem of drawing the nude too obvious an interest to Bronzino? Cf. Michelangelo's Last Judgment, 3870^b; and Signorelli's frescos, 1873^b, 1876^b, 1879^b. Which is conceived more as a picture? Which tells the story better? In which is the nude treated with more recognition of beauty? What are the essential differences between Signorelli and Bronzino? Which represents the higher plane of achievement?

Again compare Bronzino with Sodoma. How do they differ? Note particularly the backs and shoulders of the three men at the left in 4500^b. Is this a normal muscular development? Does it act as a foil to the smoother forms elsewhere in the picture? Does it add to the value of the work?

Which of these various artists has arranged his composition more effectively, managed lights and darks most skillfully? How do the portraits affect the picture?

No. 4504^b —Portrait of Lucrezia dei Pucci, wife of Bartolommeo Panciatichi.

How is this portrait reminiscent of persons often met in real life? With what physical charms has the artist endowed his subject? In what ways are refinement and beauty of character emphasized? Is the characterization subtle, baffling or fully expressed? Cf. 4247^b, 3526^b. Which is more suggestive? How does this differ from a Venetian portrait?

Has Bronzino struck a new note in portraiture? Is such work as this sure of enduring reputation? Why?

No. 4510^b —Lorenzo the Magnificent.

2.3½ x 2.10. Presented to Duke Alessandro for his villa at Poggio.

Is this a study from life? Is it an idealization? How does it compare with the portrait of the youthful Lorenzo in Botticelli's Adoration of Magi, 1628^b?

What evidences of thoughtful appreciation of character? Are attitude, face, hands and accessories consistently expressive? Does such harmonious adjustment occur in real life?

Separate the picture from what you know of Lorenzo's history; how then should you interpret this man's disposition, tastes, ambitions?

What is indicated by the masks? the vases? What is their artistic value? Is this a masterpiece of portraiture? Why?

What is the value of hands in character suggestion? What artists have introduced them for that purpose?

SELECTED WORKS.

IL BRONZINO.

4500^b . . . Florence — Uffizi: Christ in Limbo.

4504^b . . . Florence — Uffizi: Portrait of Lucrezia Panciatichi.

VASARI.

4510^b . . . Florence — Uffizi: Lorenzo the Magnificent.

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FEDERIGO BAROCCIO. 1528-1612.

Outline for Study.

Baroccio's early studies ; interest aroused by his paintings ; flattering offers from patrons of high rank in Italy and other countries.

Baroccio's famous contemporaries in Rome and North Italy; his failure to identify himself with the dominant art movements of his time. His emotionalism; facility; his color-scheme; his engravings.

Baroccio's efforts to introduce an eclectic system ;
his scholars in Rome.

Questions on Special Pictures.

No. 4520^b — Christ appearing to Mary.

Where is the scene laid? What emotions are indicated by Mary's gesture and expression? Is her pose momen-

tary or fixed? Which is suggested by the drapery? Is there any discrepancy?

How serious a piece of work is this? Cf. an early representation of the subject, 1160^b. Which is the most adequate rendering? How has each artist understood the Bible narrative? Does the earlier work relate all the circumstances? In which is the setting more real? more interesting? Which is better adapted for a church picture?

How is the romantic spirit manifest in 4520^b? Have technical considerations absorbed the artist? Is there evidence of the influence of another artist?

No. 4521^b — Madonna del Popolo.

8.3 x 11.8. Painted, 1579, for a fraternity of Arezzo. The largest and most careful work of Baroccio.

Christ pronounces his benediction on those who engage in works of charity.

In this picture who is the intercessor? What different sentiments animate the two groups into which the people below are divided? What types are introduced? Has the artist been more fortunate in local than in ideal types?

Recall other pictures in which there are two strata — 4113^b, 3545^b, 3435^b, etc. With what degree of ability has Baroccio worked this problem? Is this composition well bound together? Is it free from confusion? Is it violent in action? Does it give the impression of fullness of life, of innumerable persons? Is there a feeling of space? Is there atmosphere? Are the two synonymous?

What indications of mannerism in 4520^b and 4521^b? Compare with Bronzino: what differences of technique and training? Are 4500^b and 4521^b equally mannered? equally sincere? In which is more appreciation for beauty? Is this a weakness? What advances in facility over earlier painters? What are the excellences and what the defects of these later paintings? Are they

good pictures to live with—*i. e.*, would they mould our sentiments in a desirable form? Would they retain their interest?

SELECTED WORKS.

- 4520^b . . . Florence—Uffizi: Christ appearing to Mary.
4521^b . . . Florence—Uffizi: Madonna del Popolo.

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b SEVENTEENTH CENTURY.

THE ECLECTIC SCHOOLS.

- LUDOVICO CARACCI. 1555-1619.**
AGOSTINO CARACCI. 1558-1601.
ANNIBALE CARACCI. 1560-1609.

Outline for Study.

The legacy bequeathed to the seventeenth century; disadvantages under which its artists designed and wrought. (Symonds, Fine Arts.)

Effect of the Counter Reformation on Italian painting. (Lübke.)

Artistic antecedents of the Eclectics of Bologna. (Williamson.)

Ludovico Caracci, founder of a new system; his seriousness and intelligence; trials of his novitiate; Passignano, his wise and sympathetic teacher.

Ludovico's travels and study of celebrated artists; his first theory—universal imitation.

The Caracci Academy—severity of its aims and methods; motto of the school—its erroneous theory but beneficial results; wide influence of the Academy.

Character of Ludovico's art in its maturity; patronage of ecclesiastical establishments.

Agostino's part in the association; his traits as painter; distinction as engraver.

True greatness of Annibale; influences by which he was swayed in his early career; final development of a manner peculiar to himself.

His versatility; historical, mythical and genre subjects; painter of landscape for its own sake.

Annibale's frescos in the Farnese palace; estimate of their artistic value.

Lack of spontaneity in works of the Caracci.

Topic for Further Research.

Bologna — its University and its learned women.

(American Journal of Education; Catholic World; Chautauquan; International Review.)

Importance of Bologna as an art center. (American Architect.)

Relation of Art to morality. (Arena; Littell's Living Age; Eclectic Monthly; Leighton's Addresses.)

Questions on Special Pictures.

No. 4550^b — Madonna, Angels and Saints.

The Saints — Dominic, Francis, Monica and Mary Magdalen — are said to be portraits of the Bargellini family, for whom the painting was executed. (Baedeker substitutes the name Clara for Monica.) The shafts in the background probably include the famous leaning towers of Asinelli and Garisenda, erected in Bologna in the twelfth century.

Is this an original arrangement? Why are the figures separated into two well-defined groups? Is it usual to light the background and cast so heavy a shade in front? What effect is thus obtained?

Is this a successful realization of Ludovico's theory? Is there one dominant idea? Are there significant lead-

ing lines? Does all the foreshortening correspond to one point of view? Is the picture remarkable for aerial perspective? Is it quiet, harmonious? Are draperies well arranged and textures appropriate? Is there imitation of one or of several artists?

Is the picture elevated in sentiment? How has the artist modified the character of the saints? Why? What is the meaning of St. Dominic's outstretched hands? Are the cherubs successful?

No. 4560^b —Last Communion of St. Jerome.

Compare the St. Jerome with Bellini's representation in Madonna of San Zaccaria, 2149^b; with Veronese's, 4355^b.

Why is the conception so different? Which is the more pleasing? more inspiring? Which appealed more to the artist? Has Caracci gone as far as artistic propriety permits in representing feebleness and emaciation? Had he gone farther would the incident have been more impressive? Cf. 4642^b.

Are the faces of the attendant monks idealized? Compare the angels with 4550^b. Which is the better—the out-door suggestion or the in-door? Why? How is the idea of motion conveyed? Is their action more appropriate in one picture than the other? Have the artists regarded their theme with equal seriousness?

To what details of technique did Agostino direct his attention? Was he a strong artist? Did he worthily illustrate the aims of his school?

No. 4570^b —The Virgin of Silence.

1.3 x 1.6½. Bailly's inventory of the collection of Louis XIV says this was painted by Domenichino, after a design by Annibale. The surface of the painting is injured by cracking.

Why is this an attractive picture? How is the conception unusual? What reminder of a religious character? Why are flowers and fruit introduced?

Is drawing correct? forms delicately modeled? Is the relaxation of childish sleep well rendered?

What evidences of a pupil's hand either in design or execution?

No. 4572^b — A Bacchante.

Life size.

Has this the classic spirit? What indications that the mythological attributes were an after-thought? Is this picture alone in such a suggestion? (Study other mythological subjects in sixteenth century painting.)

Is a spirit of levity allowable here? What is the significance of the grapes? Is the satyr vicious and stupid or has he human intelligence and sympathies? What mistakes have artists made in their treatment of classic themes?

Cf. 4570^b. What points are emphasized by distribution of lights? Is there any resemblance in the models? Are the two pictures similar in treatment of flesh? of half-tones? Is the muscular quality of the flesh appropriate to the idea of a bacchante? In what respect is 4572^b a more able work than 4570^b? Has it other than a technical interest?

Did the Caracci practise a true eclecticism or does their work show the predominating influence of some one great artist?

SELECTED WORKS.

LUDOVICO CARACCI.

4550^b . . . Bologna — Gallery: Madonna, Angels and Saints.

AGOSTINO CARACCI.

4560^b . . . Bologna — Gallery: Last Communion of St. Jerome.

ANNIBALE CARACCI.

4570^b . . . Paris — Louvre: The Virgin of Silence.

4572^b . . . Florence — Uffizi: A Bacchante.

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Artists Formed by the Caracci.

NOTE: The reaction from a mannerism based on the works of some one great artist led to the establishment of local eclectic schools throughout northern and central Italy. Of these the largest and most influential was the Academy at Bologna, led, after the death of the Caracci, by Guido Reni and later by Guercino: the "severity and solidity" of its founders becoming modified in the following generation.

The more prominent of these academicians may be grouped as follows for purposes of comparison: ^a three who first studied under Denys Calvaert, a Fleming, settled in Bologna—Guido Reni, Albano and Domenichino; ^b two who are ranked as late Florentines—Allori and Carlo Dolce; and ^c two who developed individual methods somewhat at variance with early eclectic doctrines—Guercino and Sassoferrato.

GUIDO RENI. 1575-1642.

"The painter of Paradise."

Outline for Study.

Denys Calvaert and his distinguished pupils in Bologna ; Guido's fidelity to his first master.

Guido's dower of talent ; reasons why his era was unfavorable to his highest development.

Dramatic quality of his early works.

Guido under the influence of the Caracci ; period of transition—development towards naturalness and beauty.

Cabals among followers of the Caracci.

Guido in Rome ; difference between his ideals and those of Caravaggio.

Commissions from Cardinal Borghese ; the Pope's chapel in Palace of Monte Cavallo ; Guido a great frescante ; his success and the rancor of his rivals.

Return to Bologna ; temporary disgust with his profession ; importunity of patrons and friends.

Urgent recall to Rome ; his long period of residence there ; the Pope's favor and social honors.

Refined form and delicate color of Guido's best period ; lifelong practise of academic study ; technical mastery.

Commissions from other cities ; final return to Bologna ; characteristics of his late period and decline of artistic conscientiousness.

Guido's reputation in the eighteenth century ; his art in the light of modern criticism.

Topic for Further Research.

Presentation of Satan in Art. (Magazine of Art, v. 19.)

Questions on Special Pictures.

No. 4600^b — St. Peter and St. Paul.

Figures colossal. Allusion is made to the dispute at Antioch, during which Paul rebuked Peter.

Does this carry with it a sense of reality? Does the incident justify dramatic action? Is this an interpretation of traditional characters?

What was the condition of art in Rome when Peter sojourned there? May traditional types of the apostles have been based on actual portraits?

What examples of clever foreshortening? Is the muscular development like Bronzino's work? Is it natural to a man of Peter's age and mode of life? Did Guido ever allow expression of emotion to distort faces and limbs out of beauty?

Why are the mantles so full? Is an appropriate material suggested? Have landscape and sky a sympathetic quality?

No. 4602^b — Dejanira and the Centaur Nessus.

6.5 x 7.10. This picture, rich in color, masterful in expression, attracts attention even among the glowing Titians and the strong shadows of the Spanish School, its neighbors on the walls of the Salon Carré.

Hercules and Dejanira, journeying, came to the river Evenus, across which Nessus carried travelers. Hercules waded the stream while Dejanira was entrusted to the Centaur who, captivated by her beauty, attempted to flee with his fair burden. Hearing her cries Hercules shot an arrow through the heart of Nessus who, with his last breath, bade Dejanira preserve a portion of his blood for a love-charm—the gift that avenged him by procuring, later, the terrible death of his slayer.

Is this a spirited, an emotional conception of the situation? Are our sympathies drawn out?

How successfully is motion represented? Is it more or less artificial than with Botticelli? Cf. 1613^b.

Are the figures consistent with each other in movement? Is the Hercules in the background sufficient to localize the incident?

Does the design tastefully fill the space? Are its lines harmonious and expressive? Its masses of light and dark agreeably arranged? Why are draperies voluminous?

Which is most in evidence — the trained artist or the narrator of a story? What was the case with Botticelli? Do we need the story for the enjoyment of these pictures?

No. 4604^b — Apollo and the Hours.

Fresco on the ceiling of the principal room in the Casino of the Rospigliosi Palace. Commonly known as the "Aurora," who is seen above the deep blue sea ushering the Sun-god around whose chariot dance the Hours. The prevailing color-tones are sunny yellows and reds shading into blues and light greens, smoky tints and white. The color values are very imperfectly reproduced by the photographic process.

What preparation on the part of the artist is involved in the interpretation of this myth? In what spirit has Guido treated it? By what incidents does the allegory explain itself? Do the glorious company seem to be descending to earth? Should they? What is the significance of the winged child? Of the outstretched hands of Aurora and of the foremost Hour?

How has Guido expressed his sense of life and movement? Is it strained or forced? Coarse or uncouth?

Cf. 2067^b, Mantegna's Dance of Muses. Which offers the greatest difficulties in drawing? Compare with Botticelli's scenes from classic story. Which of the three painters has been most successful in expressing his idea? Analyze the differences. How are they to be explained? Do they throw any light upon the spirit of the fifteenth and seventeenth centuries?

No. 4608^b — The Archangel Michael.

Painted on silk. Considered in the eighteenth century a chef d'œuvre of the artist's second manner. Commissioned by Cardinal Sant' Onofrio, brother of Pope Urban VIII. Presented to the Capuchin church where it now hangs. It is said that Guido, working for the Barberini, gave to Satan the features of Pope Innocent X who had maltreated that family. The picture is reproduced in mosaic in St. Peter's.

Is this a satisfactory conception of a warrior angel? Is this the rush of irresistible onslaught? Does the

archangel show the excitement of victory? Is there a profounder feeling?

Does the prostrate figure suggest Satan? Does it suggest a being of originally high powers and functions? Judging from this what was the theologian's idea of the principle of evil?

Are there animation, grace, beauty in this picture? Are there originality, imagination? How thoroughly Christian is it? How does it differ from 4602^b?

No. 4610^b — Venus and Cupid.

Does this exemplify the classic deity's lack of self consciousness? Does it suggest ennui? lassitude? The natural ease of leisurely existence? the joy of living? Is this the conventional idea of Cupid? Was this first conceived as a mythological theme or is it a mere study of a model?

Does it justify its name more truly than 4011^b? Are these works equally free from unpleasant suggestion? What effect has the artificial setting?

Cf. 4107^b, 4011^b, 4002^b, 3912^b and other representations of the nude. Which indicates the more consummate knowledge? Which is more beautiful in face and form, in line? What is there in 4610^b to suggest the later period of Guido's work?

General Questions.

Is the sense of intense vitality always present in Guido's paintings? Was his power to draw ever inadequate to his conceptions? Was he spiritually profound?

Is his art masculine in quality? Is it ever unrefined? Is there ever affectation or feebleness?

Was beauty a paramount consideration? Was narrative, illustration, naturalness sacrificed to that?

Compare with Piero di Cosimo, Melozzo da Forli, Botticelli; which has power to move you most deeply and why?

SELECTED WORKS.

- 4600b . . . Milan — Brera : St. Peter and St. Paul.
4602b . . . Paris — Louvre : Dejanira and the Centaur Nessus.
4604b . . . Rome — Rospigliosi Palace, Casino : Apollo and the Hours.
4608b . . . Rome — Capuchin Church : The Archangel Michael.
4610b . . . Dresden — Gallery : Venus and Cupid.

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Symonds Renaissance in Italy. v. VII. 379-383.
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FRANCESCO ALBANO. 1578-1660.

"The Anacreon of painting."

Outline for Study.

Albano in the school of Calvaert ; kindly relations with Guido and Domenichino.

Albano with Annibale Caracci in Rome ; frescos in Santa Maria della Pace ; in Torlonia Palace and Roman villas.

Unceasing industry ; financial troubles of Albano's latest years.

His lightness of character ; sensitiveness to grace and infantile beauty ; elegance of his art.

Topics for Further Research.

Greek lyric poetry ; odes of Anacreon. (Anacreon ; Symonds ; Moore.)

Genre painting. (Wedmore.)

Questions on Special Picture.

No. 4660^b —Dance of little Loves.

What is the real motive of this picture? Would there be gain or loss if the little musicians were eliminated?

Why are the bows and arrows cast aside? To what is allusion made by the incidents in the background and sky? Are these things extraneous? Would the picture have sufficient reason for existence without them? Have later artists been in the habit of introducing such accessories?

Is the landscape painted with as much feeling for nature, as much artistic appreciation as other work of this period? Compare Palma Vecchio and Bassano.

Did the artist thoroughly understand child life and movement? Do the faces express the innocent mirth of childhood? Is the picture pleasing in spacing of trees, figures, etc.? Has it a serious purpose? What is its place in art?

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Moore Melodies, etc., with odes of Anacreon.
Radcliffe Schools and Masters of Painting. 239-240.
Spectator — 1884. v. 57. 1402.
Symonds Studies of Greek Poets. v. I. ch. X. (Greek Lyric Poets.)
Wedmore The Masters of Genre Painting. 3-12.
Wornum Epochs of Painting. 386-390.

DOMENICHINO (Domenico Zampieri). 1581-1641.

Outline for Study.

Domenichino as artist: apprentice to Calvaert;
early removal to the Caracci Academy; a pro-

found student ; his purity of sentiment ; "pathos the key-note of his design" ; slowness in elaborating his compositions and its effect upon their character ; theoretical knowledge of architecture ; musical attainments ; his distinguished artistic rank.

Domenichino's friendships : devotion to Annibale Caracci ; mutual aid of Albano and Domenichino ; business association with Guido ; influence over Poussin, the French painter.

Domenichino's works : his powerful patrons ; paintings in the Farnese Palace and in Roman churches ; frescos at Grotta Ferrata ; commissions in Naples ; important easel pictures ; contemporary respect for his learning.

Domenichino's trials : brutality of Calvaert ; persecutions of enemies in Rome ; charges of plagiarism ; implacable hostility of the Naples cabal.

Topic for Further Research.

Resemblances of works of art—plagiarism conscious or unconscious? (Magazine of Art, v. 25.)

"Twelve great master pieces" ; the judgment of the eighteenth century *vs.* the judgment of today. (Brush and Pencil, v. 2.)

Questions on Special Pictures.

No. 4642^b — Last Communion of St. Jerome

No. 4643^b — Head of Acolyte : detail of 4642^b.

Painted, 1614, for Santa Maria in Araceli (church of the Altar of Heaven). Transported to Paris, 1797. The scene of the Communion is the church of the convent founded by the Saint in Bethlehem. St. Efreim Scio administers the sacrament. St. Paul, a Roman convert, kneels with upturned face. This

picture caused a charge of plagiarism to be brought against Domenichino.

Compare with 4560^b, point for point. How fundamental is the resemblance? Study for original traits. How has Domenichino improved the composition of the group? of the {background? How has he varied the lighting? Which has greater depth of space? Which the least sense of crowding? Which arrangement of angels is more happy?

In which is the dying Saint more realistic? Is either repellent? What redeeming qualities in Domenichino's representation?

In which picture is the attention of other participants more appropriately directed? In which are the types more idealistic?

Observe that one group is farther back from the picture frame. Which effect is the best? Is there a more complete impression of unity in one picture than in the other? Is unity due to arrangement of figures, distribution of light and shade or to sentiment?

Is the acolyte a simple, unaffected boy? Is there a conscious seeking for beauty in pose, features, expression? Study his hair. Is this imitative painting? Cf. 3140^b. Is there enough detail?

No. 4646^b — Ascension of St. Paul.

1.2½ x 1.8.

Is any criticism suggested by the general form of this composition? Why is it unusual?

Is the movement flight, or stepping upward, or climbing? Are intense emotion, glorification, well expressed? Would the introduction of clouds have been an advantage? Cf. 3455^b, Raphael's treatment of a similar subject.

Do the attendant spirits feel the importance of the event? Compare with the infant attendants of Michel-

angelo's Prophets and Sibyls in the Sistine Chapel. How do they emphasize the sentiment of the principal figure?

Is this a work of power and ability? Is it marked by care and perfection of finish?

No. 4649^b — Meeting of St. Nilus and Otho III: detail.

Life size.

The Monastery of Grotta Ferrata is situated on the Alban Mountains near the famous town of Frascati. It was the home of a Greek order founded, 1002, by St. Nilus under the Emperor Otho III in honor of St. Basil. The series of frescos painted by Domenichino in the chapel of St. Nilus, 1610, are among the chief works of the artist. They were, however, extensively restored, 1819.

Cf. 4643^b, 4369^b. How may the differences in treatment be explained? Are 4649^b and 4643^b painted with the same suppression of unnecessary detail? Is there any duplication of facial forms and peculiarities?

Is there an absence of emotion? When may the impersonal quality be a good trait in a picture? Is the type of King contemporary with the painter? Is it mediæval? Has it imperial force?

No. 4654^b — St. Cecilia.

Life size. Painted for Cardinal Ludovisi.

With what representation of St. Cecilia must Domenichino have been familiar? Is there evidence of its influence?

Are there special advantages in three-quarters length? Is the group well bound together? Why was the violoncello chosen? Why the parallel outlines of cherub and 'cello? Has the cherub a whole-hearted earnestness in what he is doing? Is there any levity in the composition? Are Saint and cherub well-drawn, models of beauty and grace?

Has Domenichino the facility of Guido Reni? The

religious seriousness of the Caracci? Has he profound sympathy with his subject? Has he the power and spontaneity of the great draughtsmen and composers?

SELECTED WORKS.

- 4642^b . . . Rome—Vatican, Picture-gallery: Last Communion of St. Jerome.
4643^b . . . Detail of 4642^b.
4646^b . . . Grotta Ferrata—Monastery: Detail of Meeting of St. Nilus and Otho III.
4654^b . . . Paris—Louvre: St. Cecilia.

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Scribner's Magazine—1898. v. 24. August: in "Field of Art."
Symonds Renaissance in Italy. v. VII. 384-388.
Wornum Epochs of Painting. 381-383.

IL GUERCINO (Giovanni Francesco Barbieri). 1591-1666.

Outline for Study.

- Executive power of the Eclectics.
- Guercino's early master in his native town.
- His naturalistic tendency: influence of Paolo Veronese; study of Caravaggio in Rome.
- Dramatic force of his mature style; his color; his general artistic ability.
- Patronage of Pope Gregory XV; merits of the fresco of Aurora.
- Guercino's art school at Cento.
- Successor to Guido as Director of the Bologna

Academy; degeneracy of his late style and the effect upon the Academy.

Topic for Further Research.

The Eclectic School's vogue in England in the late eighteenth century.

Questions on Special Pictures.

No. 4670^b — Vision of St. Jerome.

An allusion to one of the Saint's visions. The trump, sounded in his ear by an angel, summoned him to the judgment-seat where he was accused, by the awful voice of the Judge, of being not a Christian, but a devotee of heathen philosophy.

Why was St. Jerome a favorite subject at this period? Is the spiritual character of his vision made plain? Is this an ideal conception of a divine messenger? Is it appropriate to the message?

Cf. 4600^b. What difference in form, in modeling? Does this suggest the anchorite? Are the forms refined? Is there a feeling of roundness and solidity in the figure? In what different ways is the idea of tragedy suggested?

What evidences of Guercino's interest in thorough craftsmanship? Is this the case in other pictures by him? Has he used the saint's emblems artistically or perfunctorily—*i. e.*, would the picture have been as admirable without them?

No. 4672^b — The Virgin appearing to St. Bruno.

To what Saints was this privilege accorded? Does St. Bruno's companion see the vision? Compare with similar themes in Filippino Lippi, 1755^b, in Perugino, 1907^b. How does the spirit of the later art show itself? In which is emotion most convincing?

Should a vision be less distinct, less substantial? What would be gained and what sacrificed were it more dim, more faint? Is the vision or the Seer the chief

object of attention? Have artists usually subordinated one or the other in treating this subject?

What evidences that the light is very powerful? Is it treated consistently—*i. e.*, is it of the same character throughout the painting? How do the angels about Madonna differ from the usual cherubs? Is this an advantage?

No. 4678^b — The Virgin: detail of Annunciation.

Compare with other annunciate Virgins. Is the serenity of this one unnatural? Has Guercino's Madonna type (Cf. also 4672^b) beauty of face, of character? Has she reserve force? What qualities has she that fit her for her traditional place in the world's story?

Review Guercino's characteristics as a painter. Is his work marked by solidity? Is there accurate representation of textures in flesh and drapery? Is hair actual? Compare with Titian's methods. Are hands sensitive, strong? have they a grasp? Does his work make a strong appeal to the intellect? To the emotions?

What other artist painted in this manner the illumination proceeding from holy persons? Is there any other evidence of this artist's influence over Guercino?

SELECTED WORKS.

4670^b . . . Paris—Louvre: Vision of St. Jerome.

4672^b . . . Bologna—Gallery: The Virgin appearing to St. Bruno.

4678^b . . . Forli—Gallery: The Virgin: detail of Annunciation.

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Symonds Renaissance in Italy v. VII. 390-303.

SASSOFERRATO (Giovanni Battista Salvi). 1605-1685.

"What Carlo Dolce was to Florence, Sassoferrato was to Rome."

Outline for Study.

Natural gravitation to Rome of Urbino artists.

Sassoferrato's studies under pupils of the Caracci;
tendency to minute finish; favorite subjects and
characteristic treatment.

His labors in Rome and Naples; his copies compared with his original works; significance of the presence of his paintings in nearly all important collections.

Questions on Special Picture.

No. 4680^b — Madonna and Child.

A duplicate of this, discovered in private possession in Paris, has been claimed by its owner as a Raphael.

Does this recall Raphael's Madonnas in shape of head and face, in unaffected ease of pose, in attitude toward the Child? in details of dress? in the Child's gleefulness, beauty, chubbiness, character of hair?

Are the differences that exist indicative of originality or of defective copying? Is this as profound in sentiment as Raphael's? As exquisite in charm? Is the Child clasped as naturally and firmly? Is sympathy between mother and Child as warm?

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CRISTOFANO (Cristoforo) ALLORI 1577-1621.

CARLO DOLCE 1616-1686.

Outline for Study.

Two Florentine eclectics, illustrating the tendencies of the movement in two generations.

Cristofano Allori a painter in the grand manner; descendant of Baroccio's school; pupil of Paganini — a school that endeavored to unite Venetian color with Michelangelo's drawing.

Allori compared with Sassoferrato and Carlo Dolce.

Judith in Scriptural history and in art.

Carlo Dolce a painter devoted to excessive finish and delicacy of sentiment; length of time required for his work.

Careful and minute study of nature an antidote to mannerism.

The "half-length" in late art.

The vogue of Carlo Dolce.

Eclectic schools at Cremona and Milan. (See Kugler.)

General decline of the Renaissance in Italy — literature, politics, church power. (See Symonds, Renaissance in Italy).

Questions on Special Pictures.

No. 4630^b — Judith with the head of Holofernes.

Life size. Painted for Cardinal Alessandro Orsini. In Paris 1797-1815. Traditionally, portraits of the artist and the woman beloved by him. The art-historian Lanzi, who thought Cristofano the greatest painter of his time, says that this was a chef d'œuvre.

Is this a new type of beauty? Is it especially fitted for this rôle? Is there an effective contrast of youthful beauty with commanding presence, fiery action, determination?

Compare 1636^b and other treatments of this subject. In what spirit are they conceived? Which the more poetic? the more dramatic? the more naturalistic? more repellent?

Why have the draperies more substance than in earlier painting? Does one of the dangers of decadence lie

here? What traits in this picture are common to the sixteenth century Venetian School?

No. 4700^b — St. Cecilia.

No. 4702^b — St. Casimir.

Third son of King Casimir of Poland. Studious and serious from childhood he was a poet and composer of hymns. He refused the crown of Hungary, electing instead a life of Christian retirement and poverty.

Has the artist sought beauty chiefly or the appropriate ideal? Have these Saints a marked individuality?

Are accessories selected for their significance? for artistic effect? Is there extravagance of sentiment? Is St. Cecilia distinctly a Saint or any lady in festal attire? Cf. 4654^b, 3494^b. Which breathes most religious inspiration, the largest thought, the most delicate insight?

Are St. Cecilia's hands a new type in painting? What character-gifts do such hands indicate in real life? Are they especially appropriate here? Are St. Casimir's hands similarly suggestive?

What evidences of slow and painstaking execution? Do we see accuracy, spirit, brilliant contrasts? Has anything of value been sacrificed to perfection of finish?

SELECTED WORKS.

ALLORI.

4630^b . . . Florence — Pitti: Judith with head of Holofernes.

CARLO DOLCE.

4700^b . . . Dresden — Gallery: St. Cecilia.

4702^b . . . Florence — Pitti: St. Casimir.

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Lesson 3.

SEVENTEENTH CENTURY.—*Con.*

THE NATURALISTS.

CARAVAGGIO (Michel Angelo Amerighi da Caravaggio).
1569-1609.

Outline for Study.

Decline of the Roman School (so-called) after the death of Raphael; decadence of manners and institutions.

Doctrines of the Naturalists; their logical development and results.

Caravaggio's birthplace; his character, his crimes and his wanderings; compare with Cellini.

Caravaggio's art—its vigor, originality, lack of elevation; treatment of shadows, effect of illusion.

Caravaggio's choice of models for religious themes.

An artist's ability to develop models either on the side of ideality or of vulgarity.

Caravaggio's position in the artist world of Rome; his pupils and his vogue in Italy.

"He was born to destroy painting!"

—POUSSIN.

Questions on Special Pictures.

No. 4802^b —The Card Players.

Is the treatment of such subjects common in Italian art? Why? In what respect is the method of painting new? How natural is it in attitudes and arrangement, in likeness to real persons, in modeling and textures? Are types coarse? Is beauty lacking?

Was the artist interested in a psychological problem? Are the different actors unmistakably characterized? Is this a mirth-provoking comedy? Is tragedy suggested?

Is it direct—*i. e.*, is everything necessary to the explanation of the scene?

No. 4805^b —The Entombment.

Figures life size.

Has the artist considered the form of his composition? Are figures well placed with regard to each other? Did the late Renaissance painter customarily rely upon scientific arrangement? Were his compositions more or less harmonious and pleasing than those of the beginning of the sixteenth century?

Are these types well selected? Is there an attempt to idealize models or to gloss over physical facts? How does the movement of the hands affect the character of the picture? Do late artists make more effective use of them than earlier ones?

Review similar scenes in Italian art. Giotto, 1071^b; Perugino, 1909^b; Fra Bartolommeo, 3258^b; A. del Sarto, 3319^b; Raphaël, 3426^b; Garofalo, 3770^b; Michelangelo, 2108^a; Titian, 4131^b, 4198^b; Tintoretto, 4330^b. How do these compare in inertness or in repulsiveness of death? In natural or in theatrical expression of grief? Have all these artists approached the subject in a reverent spirit? Does artistic success depend most upon propriety of sentiment or technical ability?

How have the later artists gained? Has the center of interest shifted—*i. e.*, is it in the Christ or in the mourners? Which makes the most piteous appeal? Which place least dependence for interest upon religious symbolism, upon accessories of costume, upon supposedly proper setting? Which enables us to realize the scene most vividly?

No. 4807^b —Death of the Virgin.

Painted for Santa Maria della Scala in Trastevere, but banished because too realistic and unworthy the majesty of the temple. Afterward it passed through the collections of the

Duke of Mantua, Charles I and Louis XIV to the Louvre. It was much decried in the eighteenth century.

What suggests the religious character of the subject? Is there anything incongruous with that character? Cf. other death scenes of holy persons—Ghirlandajo, 1690^b; Giotto, 1090^b. Which is the most readily understood? Why?

Is this unmistakably death? Are essential points of drawing obscured by heavy shadows and blinding lights? Have masses of deep shadow an effect upon the sentiment of the picture? Explain the points of strong light. Can space and air be suggested by such extreme contrasts of light and dark? Cf. 4330^b.

How are these three examples of Caravaggio illustrations of naturalism? What was his technical *motif*? Can a naturalistic presentation suitably illustrate a subject from sacred tradition? Why?

SELECTED WORKS.

4802^b . . . Dresden — Gallery: The Card Players.

4805^b . . . Rome — Vatican, Picture Gallery: The Entombment.

4807^b . . . Paris — Louvre: Death of the Virgin.

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Kugler Italian Schools. v. II. 674-676.

Lübke History of Art. v. II. 531-533.

Radcliffe Schools and Masters of Painting. 241-242.

Shedd Famous painters and paintings. 142-143.

Symonds Renaissance in Italy. v. VII. 388-389.

GIUSEPPE RIBERA (Lo Spagnoletto — the little Spaniard). 1588-1656.

Outline for Study.

Political importance of Spain in the sixteenth and seventeenth centuries.

Romantic lives of painters of the violent manner ;
Ribera's career — its contrasts of misery and
splendor.

Ribera's inheritance from the Spanish schools of
painting. (Van Dyke, History of Painting.)

His congenial master in Italy ; later modifying
influences of Correggio and of Venetian School.

The Naturalists in Naples ; the local artist union ;
hostility toward the Eclectic School ; effect of
this attitude on Naples as an art producer and
art collector.

Ribera's complete possession of the resources of
his art ; its strength and other noble qualities ;
color and treatment of flesh.

His predilection for strange subjects ; character
of his models.

Ribera as an engraver.

Supreme position of Ribera's art in Naples ; de-
mand for his works by religious establishments.

"Born to illustrate the horrors of the Inquisition."

Topic for Further Research.

Relation of art to religion.

Questions on Special Picture.

No. 4810^b — Pieta.

Is this bold, simple naturalism or is a decorative ele-
ment present? Has the special appeal been made to
the feelings through the pitifulness of death or the grief
of mourners? Upon which phase have other artists
dwelt?

Cf. 4805^b. Why is 4810^b the more religious picture?
Have the same artistic methods been employed? Com-
pare the treatment of the body with Guercino's St. Je-
rome, 4670^b. Is there more feeling for reality? Do
these "shadow" pictures suggest imperfect ability?

Is this a poetic rendering? Is pleasure afforded by
¹correct drawing, ²treatment of flesh, ³drapery?

Would color add to the value or attractiveness of the picture? How far may color values be suggested in black and white (or any monochrome)?

No. 4812^b — Flaying of St. Bartholomew.

Is there more strain and distention of muscles in the Saint than in the other figures? How explained? What sentiment prevails amongst the executioners and spectators? Does it make the scene more real, more impressive? Compare with other pictures of martyrdom.

What evidences of ability are noteworthy? Study the composition — is it formal, balanced, are lines graceful, interwoven? Compare with Caravaggio: do these startling effects of light and dark suggest a new range of meanings? In what respects do these artists resemble Michelangelo?

Was it a new idea to concentrate interest on the figures by ignoring the setting? Do pictures seem unsatisfactory because of that omission?

In what sense is this a work of art? Is there the same reason for its production that Donatello had for his St. John, 1220^a, or Il Zuccone, 1238^a? Can the choice of such subjects be explained by Ribera's nationality or by anything in the history of the times?

SELECTED WORKS.

4810^b . . . London — National Gallery: Pietà.

4812^b . . . Berlin — Old Museum; Flaying of St. Bartholomew.

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New Englander—1886. v. 45. September: 783-797.
Symonds Renaissance in Italy v. VII. 389-390.
Van Dyke . . . History of Painting. 172-176; 182-183.

SALVATOR ROSA 1615-1675.

Outline for Study.

Salvator Rosa's inheritance of talent—letters and music; his brilliant intellect and wit; his romantic career—compare with Cellini; character resemblances of the prominent naturalists. Circumstances of Salvator's early life that determined his artistic bias.

The country of the Albruzzi—its picturesqueness and its strange inhabitants.

The bizarre in Salvator Rosa's art; the introduction of romanticism into painting.

Salvator's experiences in Rome; hostilities between him and the academicians of St. Luke; his social and artistic prominence.

His connection with Aniello Falconer in Naples; the "compagnie del Morte."

Salvator's artistic ambitions; his types; landscapes—his best claim to fame; historical subject; battle scenes.

"Salvator the embodiment of some antique virtues in a decadent society."

Topics for Further Research.

Relation of art to history. (Art Journal; Magazine of Art.)

Greek colonies in southern Italy.

Questions on Special Pictures.

No. 4820^b—The Bridge.

What is most valuable in this picture—the physical incidents of the landscape or its effects of light and air?

What elements of picturesqueness? Might any arrangement of rocks and trees be equally good? Has the artist accomplished anything that a photographer could not have done?

Would the landscape be as interesting without the figures? Have foreground objects been carefully studied from nature? Are any probabilities violated in the stability of the bridge? in the cascade? Does the treatment of the picture suggest a manner—*i. e.*, are peculiarities of touch repeated in cliffs and trees?

Does this differ in any essential respect from landscapes previously studied? Compare with Perugino, Giorgione and Titian. How does it compare in character, interest and value with the other work of this month?

No. 4828^b—The Conspiracy of Catiline.

Life size. In Paris, 1799–1815. Lentulus and Cethegus interchange oaths and receive in vases the drops of blood. Catiline raises his hand toward heaven and Quintus Curius converses with two soldiers.

How far is the picture historically accurate? Are the men characterized by earnestness, absorption? Does the light account for the expression of their faces?

What problem did the artist set himself to solve—an effect of light? the avoidance of monotony in a row of heads on a straight line? Where should the spectator stand to see all these heads on a level? Are picturesque and decorative elements treated so as to yield the utmost pleasure of which they are capable?

Is this as original a conception as *The Bridge*? With which line of Salvator Rosa's art have you most sympathy and in which most interested? Why?

SELECTED WORKS.

4820^b. . . Florence—Pitti: Landscape: the Bridge.

4828^b. . . Florence—Pitti: The Conspiracy of Catiline.

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- Art Journal—1877. v. 35. 113-116; 1883. v. 47. 27, 85.
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Heaton History of Painting. 196-197.
Kœnig La jeunesse de Salvator Rosa.
Kugler Italian Schools. v. II. 679-681.
Magazine of Art—1887. v. 10. 410-415.
Morgan Life and Times of Salvator Rosa.
Radcliffe Schools and Masters of Painting. 242-244.

Lesson 4.

^a **SEVENTEENTH CENTURY.**—*Con.*

PADOVANINO (Alessandro Varotari). 1590-1650.

FRA VITTORE GHISLANDI (Il Frate di Galgario; Il Frate di Paoletto). 1655-1743.

Outline for Study.

Lingering vitality of Venetian art: the Venice of the early and late seventeenth century.

Parental influence on both of these artists.

Padovanino's early life in Padua; his artistic inspiration there.

Removal to Venice; exhaustive study of Titian and its effect in the formation of his artistic style; simplicity, dignity and solidity of his painting.

Padovanino a man of ripe culture; his independence of the prevailing art influence of his day.

Ghislandi an inmate of a Venetian monastery; his reputation as a portrait painter.

Questions on Special Pictures.

No. 4840^b —The Marriage at Cana.

Painted for the Refectory of San Giovanni di Verdara, Padua, a monastery now suppressed.

Recount the incidents and accessories with which the artist has enriched the scene. Do they obscure the main point of the incident? Is this an intellectual rather than an artistic conception? What is the effect of the numerous vertical lines? How are they opposed and balanced?

What new *motifs* are introduced? Do they lend themselves to the scene easily? Is it a better picture because of their addition?

Is the picture quiet or disturbed? Is this due to the sentiment of the figures or to the arrangement of light and shade?

Compare with Veronese's banquet scenes ; with 4313^b. Is there an equal ability in filling large spaces? in the sense of depth and atmosphere? Is there greater feeling for the individual? Is the scriptural character more emphasized?

Does it recall Bonifazio I? Explain the differences. Are there any evidences of haste, of incompetence?

No. 4850^b — A Youthful Artist.

This fine picture is of heavy impasto, rich in color, transparent and warm in shadows.

In what way is the artist character shown? Is this to be taken seriously or is it a playful reference to a child who would imitate his elders?

Is there a sympathetic interpretation of character? Are face and attitude full of vitality or is there suggestion of affectation or weakness? How have shadows been made to heighten the portrait effect?

How does this differ from portraits previously studied in costume, in type, in treatment? Is there anything conventional or mannered in the way of defining the features? Compare with portraits by Moroni, Palma, Vecchio, Bronzino. Is this more advanced art? higher art?

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^b THE EIGHTEENTH CENTURY.

PAINTING.

GIOVANNI BATTISTA TIEPOLO. 1692-1770.

"The glorious Benjamin of Venetian painters."

Outline for Study.

The last of the great Venetian painters; exponent

of the exaggerated splendor of the eighteenth century.

Tiepolo a brilliant frescante; mural paintings in Santa Teresa, and other ecclesiastical establishments in Venice: in Villa Valmarana, Vicenza; in numerous other palaces of North Italy.

Call to Germany; frescos in the Bishop's palace, Wartburg.

Residence in Spain; royal patronage; influence on Goya.

Tiepolo's smaller works; talent and originality as etcher.

His worldly success; sought by powerful and wealthy patrons of art.

Tiepolo's spontaneity; daring foreshortening; unceasing study of nature; methods of work; the decorative element in color and design.

A gifted man without the fire and profundity of genius.

Topic for Further Research.

Spanish art during the century following the death of Velasquez and Murillo. (Heaton; Smith; Van Dyke; Washburn.)

Questions on Special Pictures.

No. 4900^b — Christ's Journey to Calvary: detail.

Foreground figures life size.

Crosses are seen against the sky rising from a hill in the background toward which the train ascends with banners and Roman standards. St. Veronica with the napkin on which Christ had left the imprint of his face is in the right foreground. The material is decoratively handled.

Note the sentiment with which all the bystanders regard Jesus. Would this be the case if he were considered a common malefactor? Is there a more significant explanation than mere humane feeling? Cf. 4812^b.

What difference in sentiment? Compare other paintings involving deep emotion, as enumerated in questions on 4810^b. How is 4900^b more realistic than any scene from Christ's life yet studied? Which comes nearest to it in manner? What is the significance?

Is Tiepolo's realism repellent? Are race types suggested? Are physical and mental prostration satisfactorily rendered? Has he used the human form as an anatomist or to display effects of chiaroscuro?

Compare with other artists in ease of arrangement, naturalness of incident, mastery of artistic resources. What is the result of such comparison?

No. 4902^b — The Last Supper.

2.7 x 2.10½.

Was the artist interested in all details that belonged to the scene? Did the representation of the floor seem as important as the characterization of the disciples? Is that characterization as careful, as varied as in other pictures of this subject? What picturesque elements in Tiepolo's picture? Does the picturesque involve a sacrifice of the natural? Is this suitable for a church? Why?

Study the composition. How are the columnar masses balanced? What intentional opposition of lines? What repetition of forms? Is the science of arrangement as obvious as in late fifteenth and early sixteenth century paintings? Is there as much unconsciousness of it as in the works of Tintoretto and others of the later Venetian school? How has vigor been imparted?

Cf. 4320^b, 3337^b, 3005^b. Which recalls more immediately the actual scene? Is its deeper significance also recalled?

Is there any meaning in the action of the dog?

How does Tiepolo compare, in genuineness and ability, with the Bologna school?

No. 4905^b — Neptune and Venice.

(By a typographical error Venice appears as Venus in the inscription on the Reproduction.)

Mural decoration under a window, Sala delle Quattro Porte, Ducal Palace. A variation of the allegorical theme, the wedding of Venice with the sea. The Adriatic is impersonated by Neptune who strews the treasures of commerce at the feet of Venice.

Is Venice characterized poetically, appropriately? Interpret the expression of the sea divinity. Does it serve to glorify Venice? What connection has the lion with the subject?

Is the allegory ingenious? obvious? Cf. 4451^b, 3765^b, 3610^b, 1612^b, 1285^b.

Does the decorative feeling dominate all these pictures by Tiepolo? How does his idea of decoration differ from that of Botticelli? Would their pictures be equally appropriate for wall-painting, or for panels that are part of an architectural scheme? Why?

SELECTED WORKS.

- 4900^b . . . Venice — S. Alvise: Christ's Journey to Calvary: detail.
4902^b . . . Paris — Louvre: The Last Supper.
4905^b . . . Venice — Ducal Palace, Sala delle Quattro Porte: Neptune and Venice.

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Heaton History of Painting. 229.
Kugler Italian Schools. v. II. 685-686.
Leitschule . . . Giovanni Battista Tiepolo.
Magazine of Art—1896. v. 19. 452.
Molmenti . . . Acque-forti di Tiepolo.
Molmenti . . . Les fresques de la Villa Valmarana a Vicenza.
Smith Spanish and French Painting.
Symonds Renaissance in Italy. v. VII. 388-389.
Van Dyke . . . History of Painting. 183.

CANALETTO (Antonio Canale). 1697-1768.

FRANCESCO GUARDI 1712-1793.

Outline for Study.

Painters of Venetian architectural subjects; interest and poetry imparted to these subjects by them.

Canaletto's training as scene painter—its bearing on his after work: his color; rendering of the phenomena of light; sketchy and clever suggestion of details.

His studies in Rome—what interested him there. Artistic and social success in England.

Canaletto's pictures as records of contemporary characters and costume.

Imitators and pupils of Canaletto.

Topic for Further Research.

Italian society in the eighteenth century.

Questions on Special Picture.

No. 4910^b —View in Venice.

1.4½ x 2.3. Figures 1½ inch in height. The Canal dei Mendicanti. The building *en face* is the Scuola di San Marco, now used as a hospital. To the right, nearly hidden from view, is the church of SS. Giovanni e Paolo, the Westminster of Venice. The famous equestrian statue of Colleoni stands in the open square. In the distance are seen the dome and towers of San Giorgio Maggiore.

In what ways is this characteristically Venetian? Was the view selected for its picturesque aspect or for some other motive? How is the scene redeemed from monotony? Can reason be shown for all the lights and shadows? Would a photograph differ materially from this picture?

Can you imagine a more inspiring treatment of this subject? What additional elements would you sug-

gest? Compare Salvator Rosa; also landscape and architectural backgrounds by Padovanino, Bassano, Paul Veronese, Bonifazio, Palma Vecchio, Titian.

If all the slanting lines were prolonged would they intersect at a common center? (Apply this test to such details as windows, mouldings, etc., as well as to more important leading lines.) What effect would extreme mechanical accuracy be apt to have on the artist's interest in such pictorial phenomena as textures of surfaces, accidents of light, position of moving objects, color, etc.?

What do the figures do for the picture? Are they treated suggestively? Is water painted with an appreciation of its possibilities of beauty?

Study the façade of Scuola di San Marco. Is it a balanced design? Is it made more intelligible by dividing it into two sections and considering each by itself?

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Moreau Antonio Canal dit le Canaletto.

SCULPTURE.

ANTONIO CANOVA. 1757-1822.

Outline for Study.

The Classic Revival—a reaction against the baroque; its origin and impulse. (Willard, Modern Art.)

Canova's birthplace and family; his early revolt from the degenerate art of his day.

His Venetian master Torretti; ardent application to severe studies.

Indebtedness to his patron, Falier.

Canova sent to Rome by the Venetian Common-

wealth; interest excited by his youthful promise; the classic ideal engrafted with modern refinement and sensitiveness.

Two principal divisions of Canova's works—
 ^a subjects from classic mythology; ^b mortuary monuments.

Acquaintance with Napoleon; visits to Paris and Vienna and resulting works.

Social and academic honors.

The restoration to Italy of works of art taken by the French.

Canova's character—refinement and learning; helpfulness to other artists; piety; the church built and endowed by him for his native place.

Topics for Further Research.

Art and Science.

Winckelmann, the German promoter of the classic revival.

Questions on Special Pictures.

No. 2300^a — Venus.

What is the explanation of this attitude? Why is it a favorite theme in sculpture? Study the arrangement of hair, the fall of drapery—are the resemblances such as to suggest direct imitation of Greek works? Has the head antique simplicity? Is the drapery composed with reference to leading lines?

What is the character impression—is this being intellectual? sensitive? self-conscious? Cf. 2134^a. Is there a sense of blitheness, of irresponsibility, of fullness of physical health? Cf. 2082^a.

How does it differ from an antique conception of Venus? Cf. 701^a. Is it as impersonal? Are the variations along the line of softness and grace?

No. 2302^a — Hercules hurling Lichias into the Sea.

Colossal. Undertaken to prove to unfavorable critics that the sculptor was "capable of representing manly vigor as well as feminine grace." Carved in marble for Don Giovanni Torlonia.

For the beginning of the story of which this is an incident see note, 4602^b. The appropriate time came for Dejanira to test the charm given her by the dying Nessus. Anointing a garment with the blood she sent it to Hercules by the lad Lichias. The charm was a fatal poison; stung to madness by his torment, Hercules hurled the luckless messenger from the cliff far out into the sea.

In how far is this the Greek conception of Hercules? Why is the drapery thrown across the chest — is that Greek in arrangement and texture? Compare with the Farnese Hercules, with the "Torso of the Belvedere." (See University Prints of Greek and Roman sculpture.) Has Canova confined himself to the expression of muscular strength? Are the forms of Hercules those suggested by Spartan training? Is there an impression of powerful movement, of irresistible propulsion? Is this a decorative conception? Is it dominated by the beauty impulse?

No. 2307^a — Tomb of Archduchess Maria Christina.

No. 2310^a — Detail of Canova's Tomb.

Both of these tombs are modifications of a design made for a monument to Titian which was not completed owing to the untimely death of the promoter of the enterprise.

Canova's remains rest in the simple but elegant tomb in the little Duomo, erected through his beneficence for his native village, Passagno. Duplicate cenotaphs are in Venice and Rome.

Maria Christina, wife of Archduke Albert of Austria, was noted for her virtues, especially for benevolence.

How far is this an original conception? How appropriate is the pyramidal form? In what way is grief expressed? Is the symbolism obscure or obvious? What reminders of the character of the princess?

Is there strong feeling for beauty? In what found?

Is emotion profound? excessive? sentimental? Is thought or form the chief consideration?

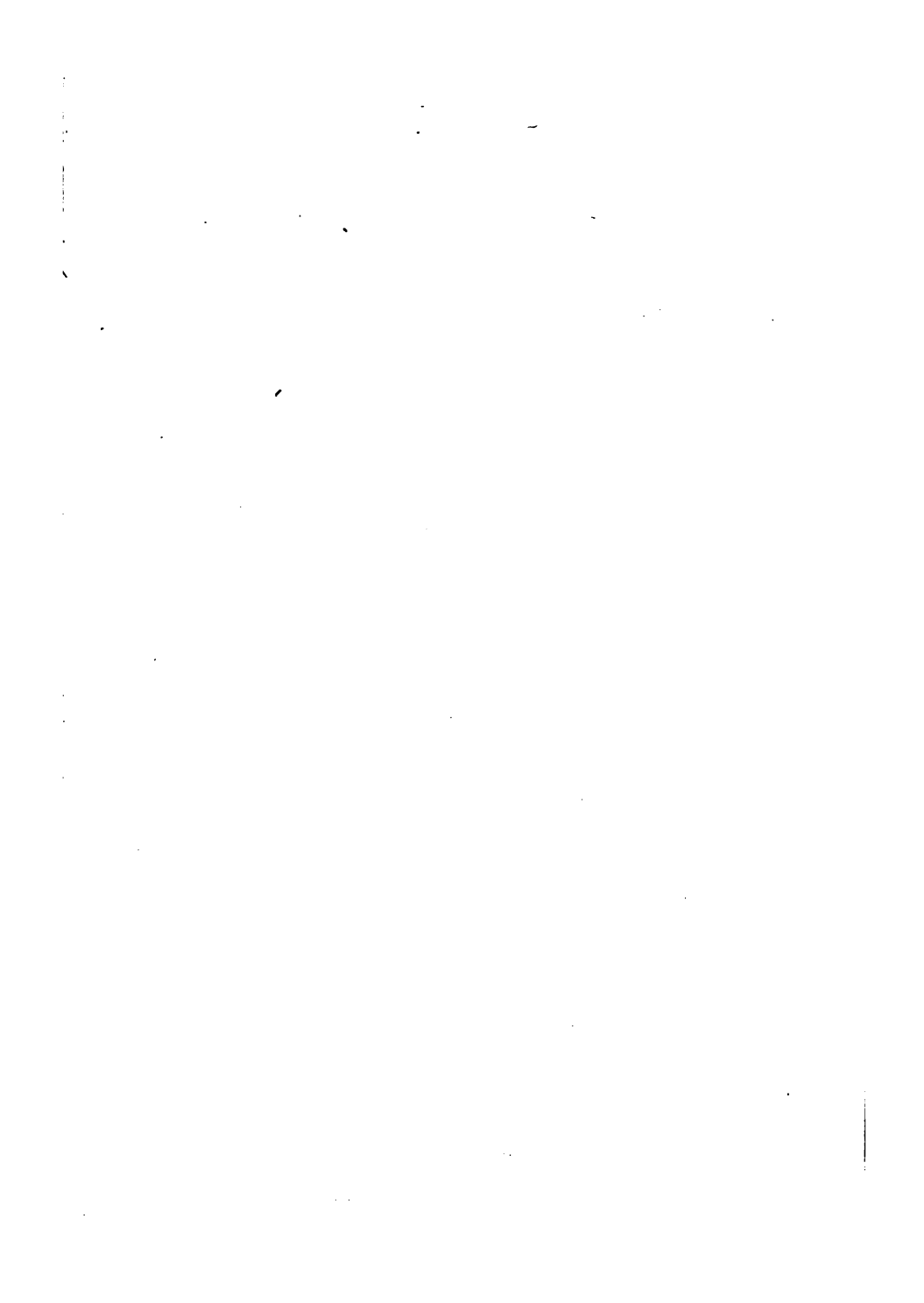
What is Canova's relation to the Renaissance movement in Italy? to classic Greek art? Are these synonymous? Why?

SELECTED WORKS.

- 2300^a . . . Florence — Pitti: Venus.
2302^a . . . Rome — Torlonia: Hercules hurling Lichias into the Sea.
2307^a . . . Vienna — Augustiner Kirche: Tomb of Archduchess Maria Christina.
2310^a . . . Venice — Frari: Detail of Canova's Monument.

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